

Vogue

INCORPORATING VANITY FAIR

ADVANCE
RETAIL
TRADE
EDITION

see section facing page 146



PARIS OPENINGS I • SPRING SHOPPING • MARCH 1, 1939 • PRICE 35 CENTS

V. M. O. THE CONDE NAST PUBLICATIONS, INC.



WYNN RICHARDS

You may have a dozen reasons for wanting Wamsutta Supercalc sheets and pillow cases in your bridal trousseau. . . . It may be because they are finer and smoother than other sheets. Or because they are lighter and cost much less to launder. Or because you know their exclusive EQUI-TENSION weave gives them exceptional strength and more years of service. Or simply because, at this most important time in your life, you want to furnish your new home with "The Finest of Cottons," Wamsutta Supercalc. ♦ ♦ WAMSUTTA MILLS, since 1846, NEW BEDFORD, MASS.

WAMSUTTA
Supercalc Sheets
REG. U. S. PAT. OFF.



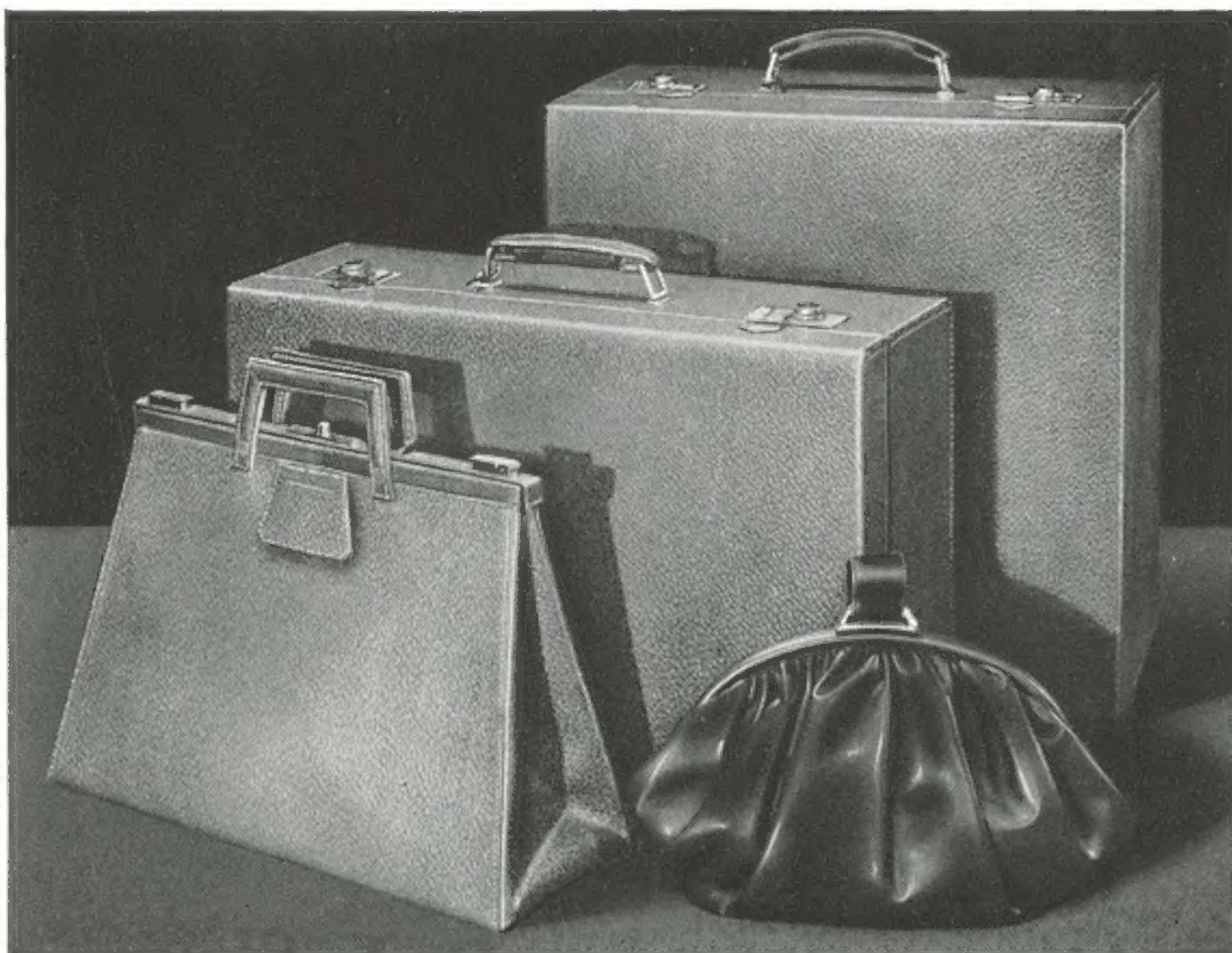
AQUAMARINE, DIAMOND AND PLATINUM NECKLACE	\$2150.
DIAMOND AND RUBY CLIP	3125.
AQUAMARINE AND DIAMOND RING	875.
DIAMOND WRIST WATCH	350.

TIFFANY & Co.

FIFTH AVENUE & 37TH STREET, NEW YORK

QUALITY, SMARTNESS AND VARIETY
MODERATELY PRICED

PIGSKIN HAT BOX, 18 INCHES	\$53.
PIGSKIN TRAVELING CASE, 21 INCHES	47.
PIGSKIN TRAVELING BAG, 17 INCHES	42.
CALFSKIN HANDBAG, 13 INCHES	13 ⁵⁰





In all the world no other "Crop" like this!

Last month in the sparkling, cold North of Wisconsin, the thirty-first generation of Fromm Pedigreed Foxes was auctioned. Important fur-buyers came from far and near to attend the sale... proclaimed the pelts "the most beautiful silver crop in all the world." Never before had they seen skins so lavishly frosted. Never before such clear, pure color, so free of rust or tinge. Such furs as you have dreamed of owning! And now you may own them in reality,

for thirty-first generation Fromm Pedigreed Foxes are at smart stores everywhere. You will know them by the 1939 Fromm medallion, sealed to the nose of the pelt, and the 1939 Fromm trademark, stamped on the leather side. If your silver fox does not bear these two identifying marks it is not a genuine 1939 Fromm pedigreed pelt. Adding to your pride of ownership is the pedigree certificate of each of your Fromm Foxes, which is sent to you in exchange for the Fromm medallion. Simply mail your medallions to Fromm Bros., Inc., Hamburg, Wis.

FROMM *Bright with Silver*
Pedigreed **FOXES**



New version of the classic reefer



THE TWO BUTTON COAT

in Best's exclusive

***LEWISPUN TWEED**

35.00

The classic fitted reefer that's the number one choice with smart young women year after year — in an exciting new version for 1939 — our own adaptation of an English model . . . Made by a master tailor in our soft Lewispun, it's wearable, youthful, flattering to all types of figures. Note the beautifully fitted back, the new two-button closing, the tiny tucks to whittle down your waistline, the pleats in front for grace.

Have it in any of the beautiful Lewispun shades; wear it over afternoon prints or tailored wools; — for Easter or your Spring cruise, for town or country, it's always appropriate, always becoming, — the ideal all-purpose coat.

Sizes 10 to 20 in Black, Navy, Beige, Dusty pink, Cruise blue, Gold, White, Sandringham.

Mail orders filled

BEST & CO.

Fifth Avenue, New York

*Reg. App. For





A SPEAKING FRAGRANCE THAT MAKES SILENCE ELOQUENT

impromptu

**LUCIEN
LELONG**

BERGDORF GOODMAN

HOYNINGEN-HUENE



Elégante in our sleek black moire suit made to order

Congress Gaiter Pumps



These little gaiter pumps by Palter DeLiso are just one more sign that we're turning back to the days of 1915. Remember the neat pumps worn with snugly buttoned spats above them? Nothing ever made the feet and ankles look prettier. Recaptured in Palter DeLiso's highly successful little shoe with wool gabardine "spats" topping patent leather, kid or alligator. We've developed it as a Flat☆... a party shoe... a walking shoe. FAMOUS SHOE SALON—SECOND FLOOR

THE CONGRESS GAITER—gabardine with alligator toe and heel in black, blue, wine and maple, 18.75

THE CONGRESS GAITER—gabardine with patent leather or blue, or brown calf, black kid toe and heel, 14.75

☆Reg. U. S. Pat. Off.

Bonwit Teller


FIFTH AVENUE AT FIFTY-SIXTH STREET

Bonwit Teller

FIFTH AVENUE AT 56TH ST.
NEW YORK



*C*ASTLE WALK. New soft little tucked-jacket, flare-skirt suit that brings back the days of 1915. Can you remember? The formal suit was an all-day uniform. Blouse collars were worn "outside." The *thé dansant* was news! Exclusive in navy sheer wool with flesh pink short blouse or black with white, 85.00 FOURTH FLOOR
BANDBOX SAILOR. Straw with felt band and lots of veil, 15.50 MILLINERY, MAIN FLOOR



Germaine Montiel

DESIGNS DAPHNE

Exclusive With **BULLOCK'S-WILSHIRE**, Los Angeles **RANSOHOFFS**, San Francisco



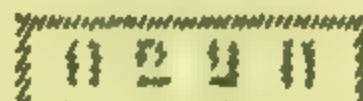
SUPREME IN QUALITY...LASTING IN BEAUTY

Forstmann Woolens begin their long journey to you with the selection by our experts of the best grades of pure virgin wools. They are carefully spun, woven, and dyed into textures and colors that establish each season's fabric styles. The best designers use them because of their

supple, rich textures. Leading stores feature them in costumes and by the yard because behind their beauty is an inner structure of integrity of raw materials, and careful, expert, honest manufacture. Forstmann Woolen Co., Passaic, N. J. Sales Office: Empire State Bldg., N. Y. C.



Forstmann Woolens



100% VIRGIN WOOL—SUNTESTED DYES

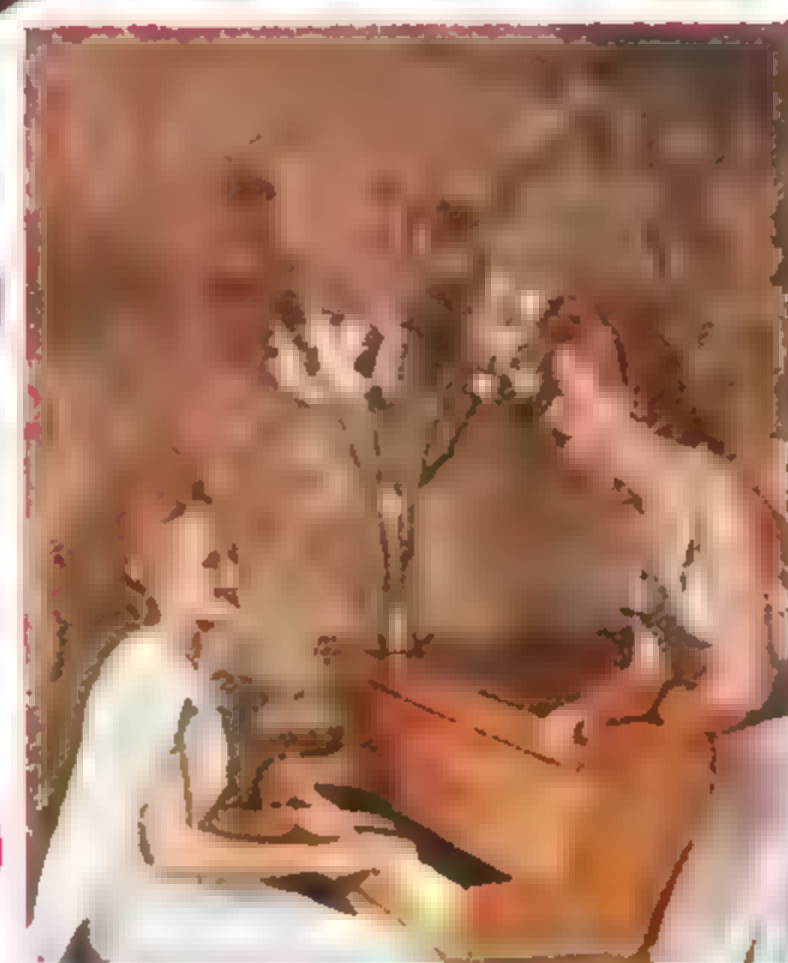


This label is provided for all costumes made of Forstmann Woolens. Look for it.

L'HEURE DU Dîner



PHOTOGRAPHED ABOARD THE NORMANDIE BY THE GRAND DUCHESS MARIE



On France-Afloat there is proper reverence for pleasures of the table. Dining is an unhurried rite . . . its participants, discriminating men and women. • During the voyage, they can sample masterpieces of famous Parisian restaurants . . . for, here have been concentrated centuries of experience in the art of dining. Thus, a superb cuisine . . . the gracious atmosphere of the continent . . . service, born of scrupulous training . . . comfort . . . beauty and modernity—these are the daily attributes of French Line travel. Consult your Travel Agent for reservations.

French Line

610 FIFTH AVENUE, NEW YORK CITY

New York to England and France, and thus to all Europe:

PARIS, March 11, April 8 • ILE DE FRANCE,

March 18, April 20 • NORMANDIE, April 1, May 3.

Fly anywhere in Europe via Air-France.





Jessie Franklin Turner

410 PARK AVE. at 55th St. NEW YORK

One word personifies the whole glorious range of stocking colors for Spring. It is "Electratones"—in beautiful Crepetwists.

Remember it. And use it. For "Electratones" belong to a fashion world suddenly packed with both wildly-coloured tones or unblushingly romantic pastels. If you plan to emulate experts in chic — remember the color of your stockings! . . . All our famous Crepetwists come in "Electratones" . . . No finer stockings are made today.

*"You just know
she wears them"*

exciting
new
Electratones
in
Crepetwist
stockings

PEPPERMINT
FAN TAN
HONEY DEW
SUNDOWN
APRICOT
SUN DECK
CLIPPER TAN
CORDIAL
PALM BEACH
POWDER BEIGE
\$1, \$1.15 and \$1.35

McCallum Stockings

P R O P P E R S T O C K I N G S



I **N READINESS: SPRING COLLECTION**.. Original ensemble with daisy print dress, wool coat with print scarf, typical of the brilliant Spring clothes by our designers . . without duplicate in America.

jay thorpe

FIFTY-SEVENTH STREET WEST, NEW YORK

On the threshold of Spring



*in a new
Silk dress*

In this navy silk print, with a checkered wool coat of its very own, you'll step into Spring in gay, good mood. But whether your dress is printed or plain, a sheer or a crepe, pastel or of a brilliant hue, you'll like it best if it's a quality silk. And remember, in medium and better priced dresses you have a right to quality silk. Fashions can be copied in cheaper dresses but the quality in a fabric cannot be imitated. This Spring insist on quality silk. You owe it to yourself.



GEORGE PLATT LYNES

**Henri
Bendel**
10 WEST 57
NEW YORK

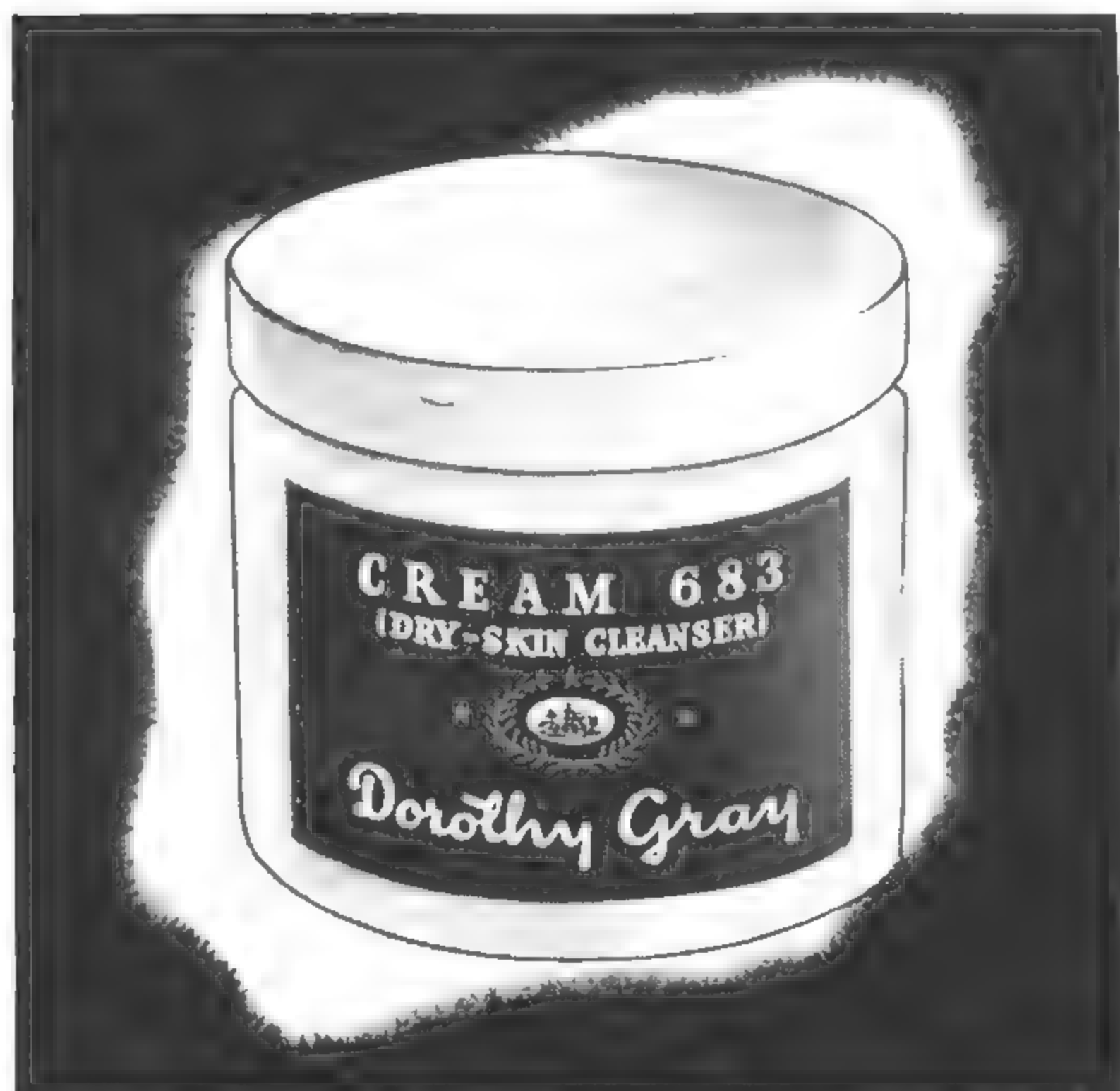
Flash of grey on the Spring horizon. Dawn-grey print dress—very young!—and grey caracul six-pocket jacket. A Bendel original.



A triple blessing to dry winter skin—

it softens...as it freshens...
as it cleanses!

CREAM 683 (DRY-SKIN CLEANSER)



DOROTHY GRAY SALONS...a corporation...683 Fifth Ave., New York Paris...London. Dorothy Gray Salon Treatments are also available in smart stores in the following cities: Los Angeles... Denver... Washington Boston... Milwaukee... Buffalo... Norfolk... Atlanta... Chestnut Hill, Philadelphia... San Francisco... Seattle... Brussels... Amsterdam... The Hague... Rotterdam... Cannes... Nice... Monte Carlo... on the Grace Line "Santa" ships... and on American Republics Line "Good Will" ships.



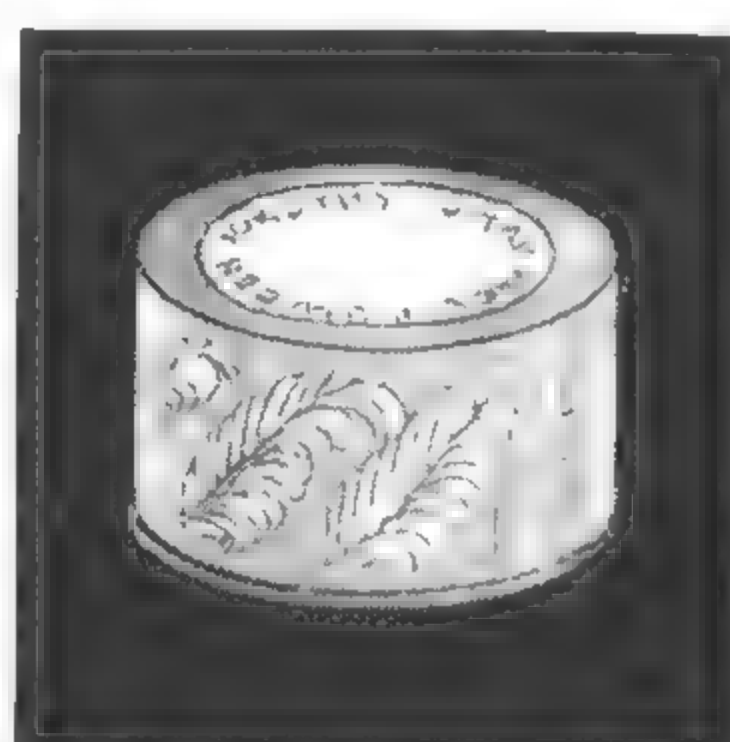
DOROTHY GRAY Cream 683 helps soften and freshen your skin—all the time it's scouting away dirt and make-up. Particularly important as a winter-time cleanser, when your skin is exposed to drying winds, cold, household heat. Notice its luscious-rich feel as you smooth it on—a pleasant promise of its soothing effect! Watch a glowing freshness creep into your complexion as you wipe away cream, make-up, and all! Its fine lubricating oils are double-beaten for extra-thorough cleansing. *Cream 683* (for dry skin) \$3.50, \$2, \$1. Also *Liquefying Cleansing Cream* (normal or oily skin) \$3.50, \$2, \$1. *Salon Cold Cream* (for medium-dry skin) \$3.50, \$2, \$1.

3 DOROTHY GRAY PREPARATIONS FOR SENSITIVE COMPLEXIONS

Lipstick—Softening, indelible as can be. *Plum*—High-style with spring clothes. *Royalty Red*—Rich blue-red, in fashion with visiting royalty. *Siren*—Brilliant clear-red, animation for wintry skins and black clothes. \$1.00



Portrait Face Powder—Feather-light, clinging. Free of starch, orris root, or other ingredients suspected of arousing allergies. True skin-tone shades. For flattering warmth of color—*Special Blend, Glo-Rachel*. \$1.



Extra-Rich Skin Cream—For skin inclined to an "aging" or "weathered" look. Luxuriously rich, lubricating. Lends a smooth, pliant feel! A favorite with women who think they look older than their years! \$1.00



THERE ARE MANY OTHER EXQUISITE DOROTHY GRAY PREPARATIONS ALSO AT SMART DEPARTMENT AND DRUG STORES



Smart understatement... a feeling in the air for complete evening ease, less formality. We've emphasized a grand, comfortable quality in a new series of tailored-top, *culotte-skirted* gowns. One here: gypsy girl dress with hood and voluminous skirt in coin dot silk crepe. Black and white, navy and white, with red girdle. \$55.

Marshall Field & Company • CHICAGO

STROOCK'S NEW "Hi-Liner"

WIDE-WALED, HIGH-STYLED AND BONNY



HATS BY MARNY JOHNSTON



Only Carolyn Originals
Have This Label

Carolyn

Crisp, challenging coats in crunchy-striped "Hi-Liner" loomed by the famous Stroock Mills that are today turning out fashion's most exciting quality fabrics. These wide-shouldered, streamlined coats have the slim, buoyant look that belongs to Spring. Selected from a group in black, navy or beige. Sizes 12 to 20, and welcomingly priced from \$35 to \$39.75.



Lined with DUCHESS
Acetate Rayon TAFFETA

Carolyn Modes are sold exclusively in New York by ARNOLD CONSTABLE; in DETROIT by J. L. HUDSON CO.; in PHILADELPHIA by GIMBELS

Austin, Tex. . . E. M. Scarbrough & Sons
Alexandria, La. Wellen's
Allentown, Pa. H. Leh & Co.
Atlanta, Ga. Rich's
Baltimore, Md. The Hub
Baton Rouge, La. Dalton Co.
Birmingham, Ala. Burger-Phillips
Bloomington, Ill. W. H. Roland
Boise, Idaho The Mode, Ltd.
Bozeman, Mont. Riddle's
Buffalo, N. Y.

Adam, Meldrum & Anderson Co.
Butte, Mont. Symons D. G. Co.
Charleston, W. Va. The Diamond
Colorado Springs, Colo. Kaufman's
Columbia, S. C. Kohn's

Columbus, Ohio . . . The Fashion Co.
Dallas, Texas A. Harris & Co.
Danville, Ill. Meis Bros., Inc.
Danville, Va. L. Herman
Easton, Pa. William Laubach & Sons
Elmira, N. Y. Rosenbaum's
El Paso, Texas Popular D. G. Co.
Evansville, Ind. De Jong's, Inc.
Fort Worth, Texas Monnig's
Great Falls, Mont. . . . Paris Fligman Co.
Hamilton, O. Robinson-Schwenn Store
Hartford, Conn. Siegel's Shop
Helena, Mont. Fligelman's
Hilo, Hawaii E. N. Holmes
Houston, Texas Foley Bros.
Huntington, W. Va. . . . The Smart Shop

Jackson, Miss. . . . R. E. Kennington Co.
Johnson City, Tenn. . . . King's, Inc.
Knoxville, Tenn. . . . S. H. George & Sons
Lansing, Mich. J. W. Knapp Co.
Lexington, Ky. B. B. Smith Co.
Lincoln, Neb. Ben Simon & Sons, Inc.
Little Rock, Ark. Pfeifer Bros.
Los Angeles, Calif. Sweldom's
Manitowoc, Wis. Schuette Bros.
Martinsburg, W. Va. . . . M. Cohen & Son
Memphis, Tenn. J. Goldsmith & Sons Co.
Milwaukee, Wis. Gimbel's
Mt. Vernon, O. J. S. Ringwalt Co.
New Kensington, Pa. . . . Silverman's
New Orleans, La. Maison Maurice
Oklahoma City, Okla. . . . John A. Brown Co.

Pittsburgh, Pa. . . . Grastenfield Co.
Portsmouth, Ohio Marting Bros. Co.
Rutland, Vt. Vogue Shop
Sacramento, Calif. Hale Bros.
Salt Lake City, Utah Auerbach Co.
San Antonio, Tex. Wolff & Marx Co.
San Francisco, Calif. Hale Bros.
San Jose, Calif. Hale Bros.
Savannah, Ga. Leopold Adler
Scranton, Pa. Cleland-Simpson Co.
Seattle, Wash. Best's Apparel, Inc.
Sheridan, Wyo. Baertch's
Sioux City, Iowa T. S. Martin Co.
Spartanburg, S. C. Aug. W. Smith Co.
Springfield, Ill. W. H. Roland's
Springfield, O. The Edward Wren Co.

Stamford, Conn. . . . Mantell & Martin
Steubenville, O. The Hub
Tampa, Fla. O. Falk's
Thomasville, Ga. Steyerma's
Topeka, Kan. The Crosby Bros. Co.
Trenton, N. J. Yard's Store
Tulsa, Okla. Brown-Dunkin Co.
Uniontown, Pa. Wright-Metzler Co.
Utica, N. Y. D. Price & Co.
Washington, D. C. . . . The Hecht Co.
Washington, Pa. Caldwell's
West Chester, Pa. Mosteller's
Wichita, Kan. Rorabaugh-Buck
Wilkes-Barre, Pa. Fowler, Dick & Walker
Williamsport, Pa. Brozman's
Wilmington, Del. Kennard-Pyle Co.
York, Pa. P. Wiest's Sons

• Reg. U. S. Pat. Off.

For the name of the store in your city that sells them, write National Modes, 130 West 31st St., N.Y.C.

Cut down "mystery runs" with lovely, sheer Cannon Stockings!



1. Furious? You bet she's furious! And so are you when a run suddenly pops up in a practically new stocking, for no reason that you can see!

Of all the maddening, baffling and expensive vexers . . . "mystery runs" rank first! So—Cannon set out to find and correct as many of the causes of these plagued runs as possible.

Naturally, not even Cannon Mills can make a lovely gossamer-sheer stocking that will wear forever. Nor can they keep you from tearing or snagging them . . .

But Cannon can—and does—do a number of things to cut down those hateful "mystery runs"!



6. From the Sheerest to the Sturdiest . . .

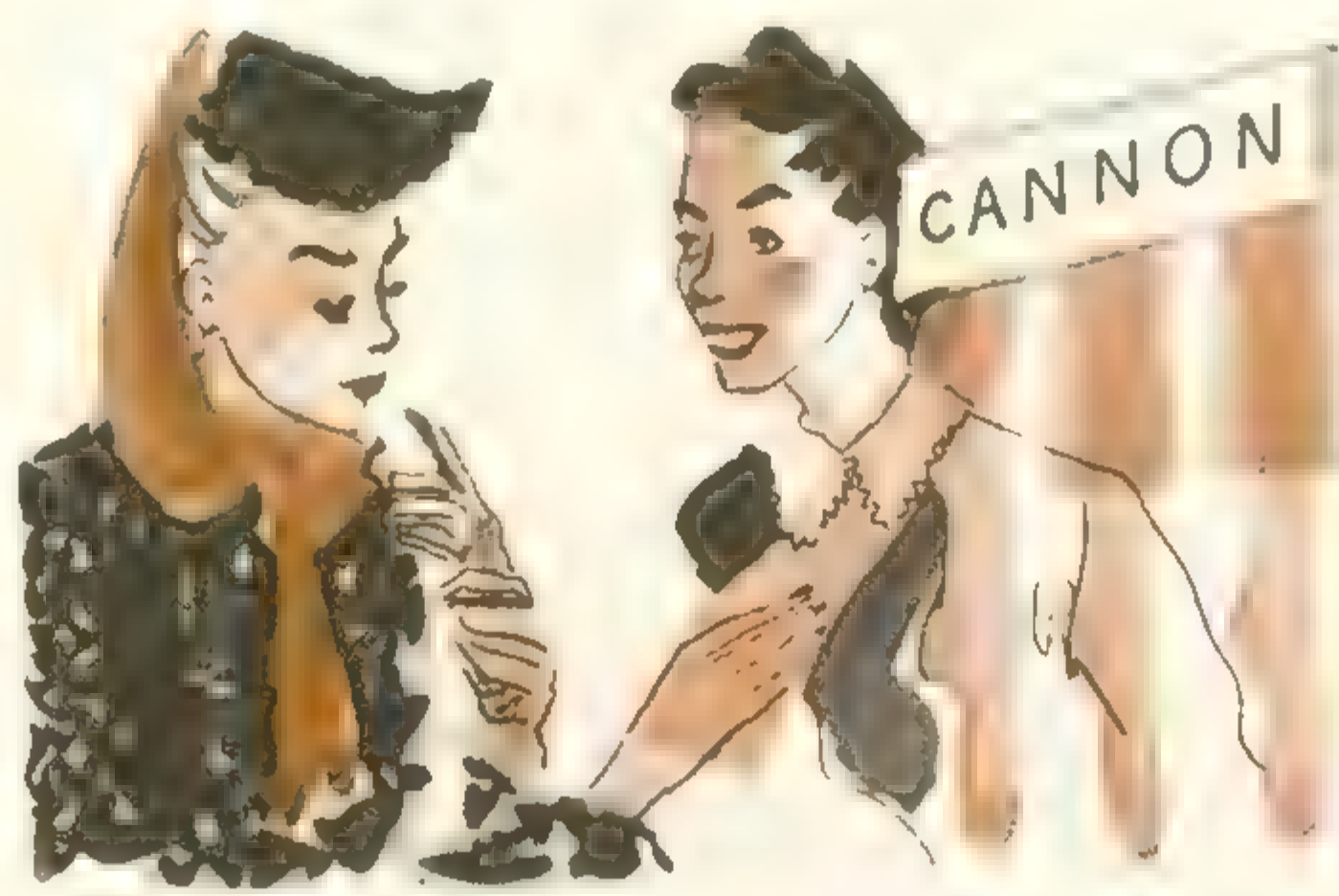
Cannon makes them all! And whether you buy the glamorous, mere-breath 2-threads for evening, or the day-long service weights, they're perfect when they leave the mill, perfect when they get to you!



7. More Help—for Longer Wear! Cannon puts a permanently stamped guide on the hem . . . to tell you what weight the stocking is . . . before you put it on! This keeps you from pulling on your best go-to-party 2-threads when you meant to grab your go-to-market 4-threads!



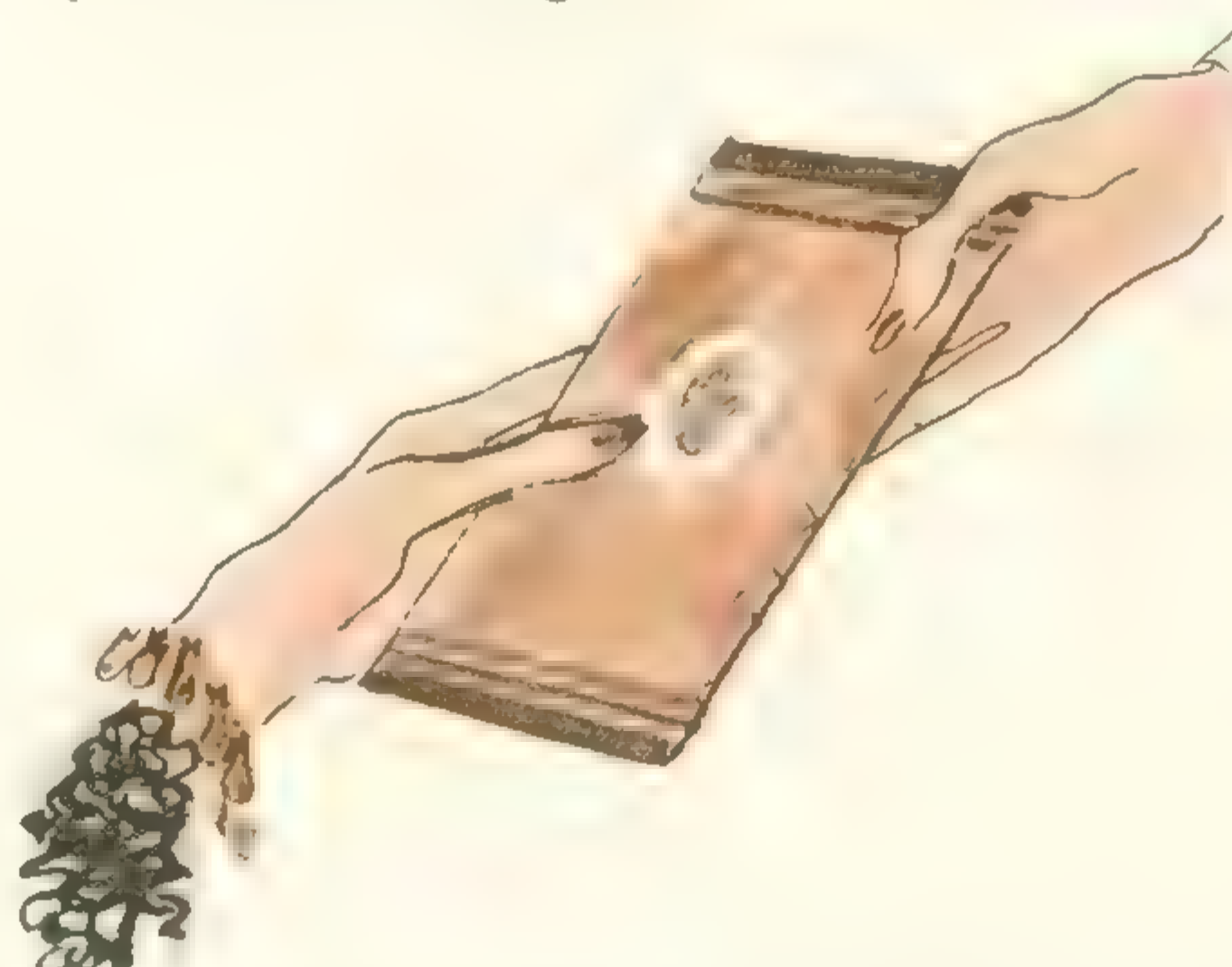
2. Discovering Hidden Weaknesses! Cannon has special machines that can find flaws no eye can see! Every stocking is tested for any invisible weakness . . . given three thorough inspections! You can put your money on it . . . there are no treacherous imperfections lurking in a Cannon Stocking!



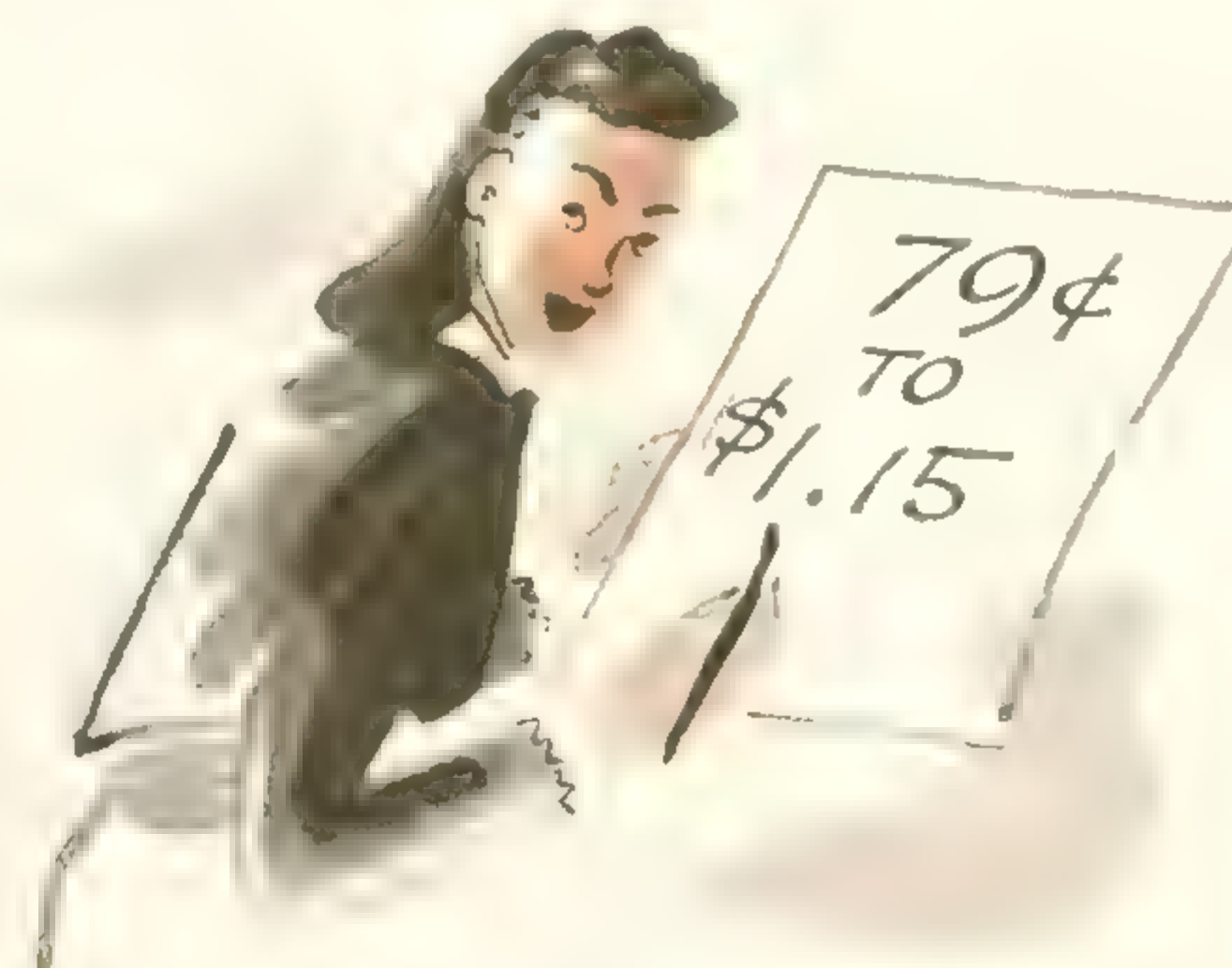
4. Counter Samples Take The Punishment . . . not the stockings you buy! Wherever Cannon Stockings are sold, you'll find counter samples to run your hands through. Try every smart Cannon shade over your skin, examine the fine, strong seams and reinforcing, see how clear and ringless every Cannon Stocking is!



3. Out of Harm's Way! Then—an exclusive cellophane Handy Pack keeps Cannon Stockings perfect until you use them! This package is sealed at the mill . . . so that no shopper's rough hands or rings can get inside your stockings to injure or weaken a single precious thread!



5. One Glance Tells All! Thread Count . . . Size . . . Shade . . . everything you used to have to remember . . . is on the outside label of the Handy Pack. You can't get the wrong size, shade, or weight! Save the label and you have a complete record for future purchases. You can mail it to the store, if you wish, and get just what you want!



8. Give a Thrifty Cheer! All this may make Cannon Stockings sound pretty expensive . . . but they aren't! No matter how swanky the shop you buy them from, Cannon Stockings are only 79¢ to \$1.15!

Cannon Hosiery



Pure Silk • Full-Fashioned

From Cannon Mills—Makers of Cannon Towels, Sheets, and Pure Silk Hosiery

CANNON MILLS, INC.
70 Worth St., New York, N. Y.

what shoes will you wear with your new Spring Suit?

*Millertaires—for low heels designed
to make your foot look smaller—*

*Millertaires—for low heels
built with an eye for beauty—*

*Millertaires—the grandest collection
of low heels for every spring occasion*

*Millertaires—for low heels,
built with a flair for style—*

*I. Miller
suggests*

*Millertaires**

what shoes will you live in from Morning 'til Night?

*I. Miller's famous heel height midway between high and low - most important in the new "Lastex" fabrics, suede and "Twill-TEX"**

An entirely new silhouette with stretchable straps—

Midway heels for your casual, afternoon or dressy costumes

Stretchable "Twill-TEX" with the moulded fit achieved by "Lastex"

*I. Miller
suggests
Midway Heels*
featured in "Lastex"†*

what new exciting Accessory Color will enhance

Rich earthy color faintly tinged
with rose — in calf patent — and
most exciting of all in "Lastex" suede

Zephyr V, in "Lastex" suede, one of the
most important shoes for spring —

Dynamic with black or navy —
radiant with bright blue or
green — enchanting with
grey or beige

I. Miller
suggests

Terra-Rosa*

the beauty of your Spring Costumes!

*I. Miller evidences its usual love
for thorough accessory coordination with
Terra Rosa shoes, handbags and hosiery—*



*A new streamlined
silhouette of stretchable
"Lastex" suede*



*I. Miller
sponsors*

"Lastex"

*"Terra Rosa" and in
every other fashion-
movement in shoes—*

what shoes will complement your Soft Dressmaker Clothes?

Supple, silky kidskin pump with dainty lattice work, fine pipings and striking heel of patent and suede stripes

A "guard hall" pump from I. Miller's famous handsewn benchmade department. Note the interesting new stitched effects—

Dextrous knots of lacquered silk adorn this utterly feminine sandal

Stretchable grained kid—the softest, lightest shoe imaginable because it is made of "Lastex"

I. Miller
suggests
Kidskin

featured in "Lastex"

CLOTHES BY GERMAINE MONTEIL

PHOTOGRAPHS BY TONI FRISSELL

ALL "LASTEX" MATERIALS PROCESSED
BY THE ORIGINATOR, ALFRED VAMOS

a label with
a soul

The Bramley *idea* has persisted for over a decade. It is a *timeless* fashion concept based on youthful simplicity, ageless quality and good taste. You will find the new Spring Bramleys . . . at the stores listed below . . . ready to endow your person and spirit from head to toe with the verve and vitality embodied in a label with a soul.

Bramley sports dress. Crepe, pleated front and back in navy, black, French gray with white pique. 12 to 20. Sports Shops 19.95



A Complete Collection of Bramley Suits, Coats, Dresses and Accessories now Being Shown Exclusively by the following Stores:

FRANKLIN SIMON'S, NEW YORK CITY, GREENWICH, CONN.
HIGBEE'S CLEVELAND, OHIO
H. LIEBES & COMPANY . . . SAN FRANCISCO, CALIFORNIA
MANDEL BROTHERS CHICAGO, ILLINOIS
J. C. HALLIBURTON INC. . . OKLAHOMA CITY, OKLAHOMA
YOUNKER BROTHERS DES MOINES, IOWA
MEYER JONASSEN PITTSBURGH, PENNSYLVANIA
THE FAIR FORT WORTH, TEXAS
SCRUGGS, VANDERVOORT, BARNEY . . . ST. LOUIS, MO.

D. H. HOLMES COMPANY . . NEW ORLEANS, LOUISIANA
DENVER DRY GOODS COMPANY . . . DENVER, COLORADO
J. P. ALLEN ATLANTA, GEORGIA
EMERY BIRD THAYER & COMPANY . . KANSAS CITY, MO.
BURGER PHILLIPS COMPANY . BIRMINGHAM, ALABAMA
LEVY BROTHERS HOUSTON, TEXAS
H. P. SELMAN LOUISVILLE, KENTUCKY
LIPMAN WOLF & COMPANY PORTLAND, OREGON
HERZBERG'S OMAHA, NEBRASKA



Legs
are young in
QUAKER
Stockings



See for yourself — *and let your public see*—what eye-filling glamour is added to your legs by the high-twist dull-luster sheerness of Quaker Stockings.

Buy a pair today! Or, if your dealer hasn't them, send \$1.00 with your size and color for a trial pair to

QUAKER HOSIERY COMPANY
 330 Fifth Avenue, New York

Also makers of the famous Quaker Net
 Curtains and Lace Dinner Cloths



GEORGE PLATT LYNES



HATTIE CARNEGIE brings you her new Facial Preparations . . . a sequence of cosmetics skillfully blended to achieve maximum effectiveness with simplicity of application. These preparations are in permanent containers of white Lenox China, as mirrored on the dressing table of the lady gowned by Hattie Carnegie in a cloud of rippling white organdie.

Hattie Carnegie

. . . FORTY - TWO EAST FORTY - NINTH STREET • NEW YORK . . .

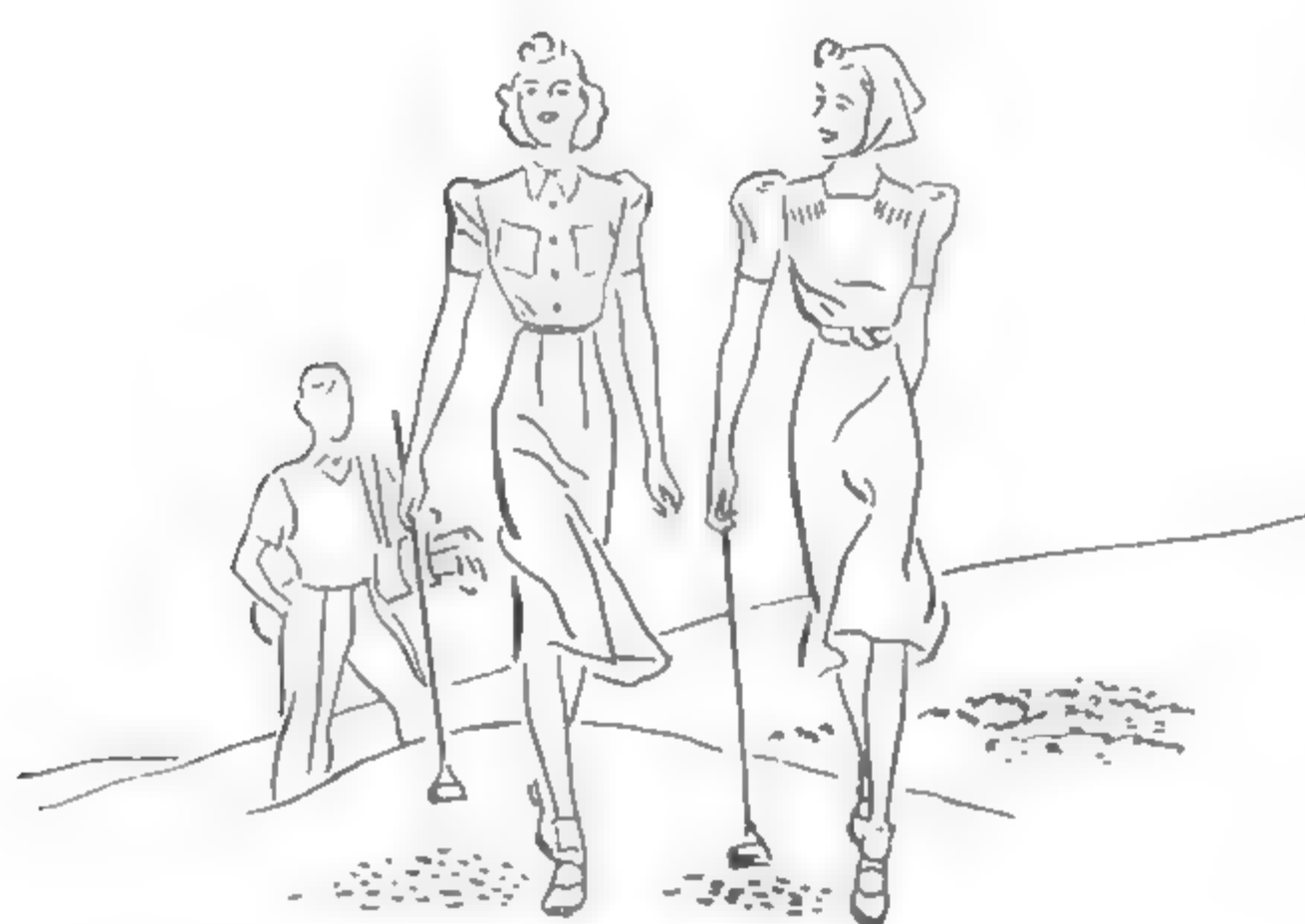
STEP UP YOUR GAME IN
Saddle-masters
TRADE MARK REG.
 FOR GOLF...with TRI-GRIP SOLES



wear them anywhere



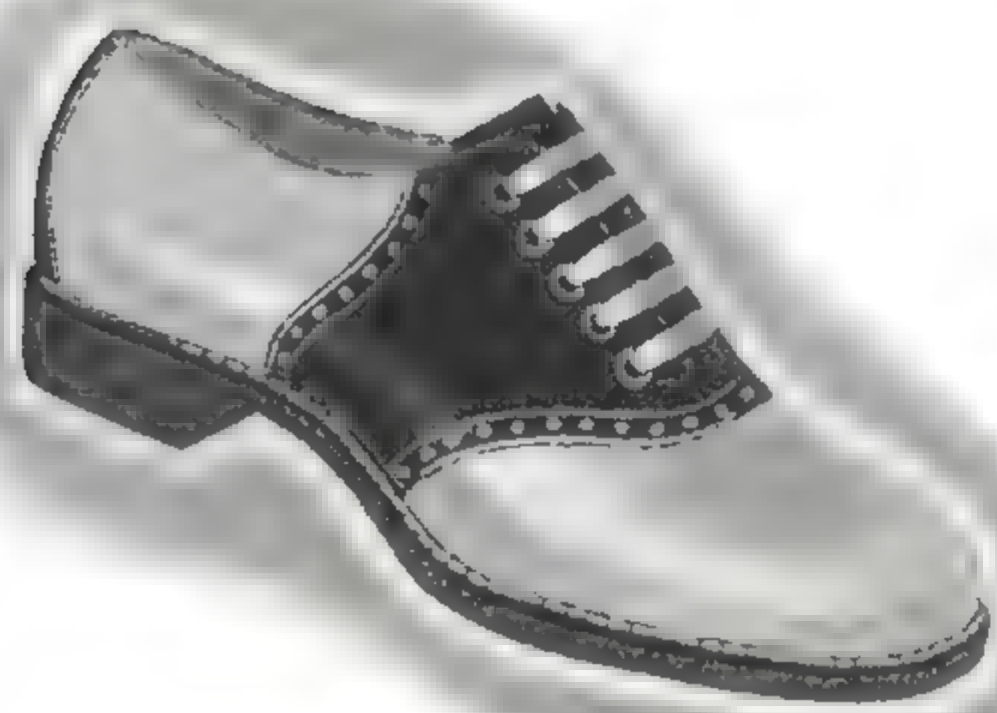
...on polished floors



...on the course

NOW, glamour goes golfing in the new SADDLE-MASTERS with rubber-spiked soles. They are *real* golf shoes designed for dry, steady footing... will take you to the eighteenth hole looking your best and with zest for another round. Wear them from the course into the house or anywhere without changing. These SADDLE-MASTERS for golf are made of durable Norwegian Calfskin... reinforced against weather by a special Barbour Stormwelt. They are surprisingly light and comfortable.

Price **\$6.75**... slightly more west of the Rockies



Other Saddle-masters for all sorts of doings — sold by leading stores throughout the country.



IN NEW YORK

B. Altman & Co.
Bonwit-Teller

IN CHICAGO

Marshall Field & Co.

and in the following stores
 throughout the country

ALLENTOWN, PA.	Farr Brothers Co.
ALTOONA, PA.	Klevan Bros. Co.
ANN ARBOR	Wm. Goodyear Co.
ATLANTA, GA.	Rich's
AUBURN, N. Y.	Bennett & Tracy
BALTIMORE, MD.	Wyman, Inc.
BINGHAMTON, N. Y.	Hills McLean Haskins
BOSTON, MASS.	Thayer McNeil
BRIDGEPORT, CONN.	Davis & Savard
BRISTOL, CONN.	Lorraine Shoe Store
BUFFALO	Wm. Hengerer Co.
CHAMPAIGN, ILL.	W. Lewis Co.
CHICAGO	Marshall Field & Co.
CINCINNATI, OHIO	H & S Pogue Co.
DAYTON, OHIO	Rike-Kumler Co.
DENVER, COLO.	Broadhurst
DETROIT, MICH.	R. H. Fyfe
EAST ORANGE	Harrison Bros.
EASTON, PA.	Wm. Laubach & Sons
ERIE, PA.	Halle Bros.
EVANSTON, ILL.	Marshall Field & Co.
FLUSHING, L. I.	No. Shore Shoe Co.
FORT WAYNE, IND.	Selby Shoes
FORT WORTH, TEXAS	The Fair
GRAND RAPIDS	Paul Steketee & Sons
GREENVILLE, S. C.	Meyers Arnold Co.
GREENWICH, CONN.	Favorite Shoe Store
HARTFORD	W. G. Simmons Corp.
HEMPSTEAD, L. I.	The New Shoe Store
HOLYOKE, MASS.	Thos. Childs Co.
HOUSTON	Krupp & Tuffly, Inc.
INDIANAPOLIS	Wm. H. Block Co.
ITHACA, N. Y.	Rothschilds Bros.
JAMAICA, LONG ISLAND	Gertz
KALAMAZOO, MICH.	Gilmore Bros.
KANSAS CITY, MO.	John Taylor's
LANCASTER, PA.	Shaub's Shoe Shop
LAWRENCE, MASS.	D. D. Mahoney's Sons
LEWISTON, ME.	Lamey-Wellehan Co.
LINCOLN, NEB.	Miller & Paine, Inc.
LOS ANGELES, CAL.	Gude's
LOUISVILLE, KY.	Innes Shoe Company
	Stewart Dry Goods Co.
MADISON	Harry S. Manchester, Inc.
MILWAUKEE	T. A. Chapman Co.
MINNEAPOLIS, MINN.	Napier's
MONTCLAIR, N. J.	Harrison Bros.
MORRISTOWN, N. J.	Harrison Bros.
NEW HAVEN	Edward Malley Co.
NEW LONDON, CONN.	Savard Bros.
NEW ORLEANS	Gus Mayer Company
NEW YORK	B. Altman & Company
	Bonwit-Teller
NEWARK, N. J.	Hahne & Company
NORFOLK, VA.	Hofheimer's Inc.
NORTHAMPTON, MASS.	Montague's
OAK PARK, ILL.	Marshall Field & Co.
OAKLAND, CALIF.	City of Paris
PATERSON, N. J.	Stenchever's
PITTSBURGH	Joseph Horne Co.
PORTLAND, ME.	Lamey-Wellehan Co.
PORTLAND, ORE.	Meier & Frank
	Armishaw's
	Charles F. Berg, Inc.
PROVIDENCE, R. I.	Shepard's
RICHMOND, VA.	Thalheimer's, Inc.
ST. LOUIS, MO.	Famous Barr Co.
	Swope Shoe Co.
ST. PAUL, MINN.	The Emporium
SALT LAKE CITY	Hunter Thompson
SAN DIEGO, CALIF.	Bolderick's
SAN FRANCISCO	O'Connor-Moffat Co.
	City of Paris
SCRANTON, PA.	Lewis & Reilly
SEATTLE, WASH.	Frederick & Nelson
SOUTH BEND, IND.	Selby Shoes
SYRACUSE, N. Y.	Park Brannock Co.
WALTHAM, MASS.	Grover Cronin
WASHINGTON, D. C.	Woodward & Lothrop Co.
WELLESLEY	Thayer McNeil
WHITE PLAINS, N. Y.	B. Altman & Co.
WILKES-BARRE, PA.	Walter's Shoe Store
WORCESTER, MASS.	Denholm & McKay
TORONTO	Chambers & Sons, Ltd.
LONDON, ENG.	Fortnum & Mason



Copr. 1939—American Viscose Corporation, World's Largest Producer of Rayon Yarn

THE FIRST NAME IN RAYON...
THE LAST WORD IN QUALITY

Dressed up for Fair in a Crown Tested Rayon Fabric.
At Best & Co., J. Magnin & Co., and other fine stores.



Amsterdam

Spongee

Dorris

Waverly

London

Three shoes photographed (left to right): Dolly, Constine, Croydon

"FEEL the difference" say women who wear Grayflex Trampers all day long. Women coined this phrase when they first flexed a pair of these shoes between their fingers. When they felt the soft comfort on their feet they were delighted. It's the reason why more and more women are demanding Grayflex Trampers for every daytime occasion. And, it's the reason why more fine stores are featuring them! \$6.75 to \$7.75

Grayflex TRAMPERS

Albany	Cotrell & Leonard	Montgomery	John Danziger Co.
Altoona	Klevan Bros.	Mt. Vernon	A. J. Rice
Atlanta	Regenstein's	New Bedford	Cherry & Co.
Auburn	Shoe & Luggage Shop	New York City	Stern Bros.
Augusta	Saxon-Cullum	Niagara Falls	Beir Bros.
Baltimore	N. Hess	Northampton	David Boot Shop
Bermuda	Trimingham Bros.	Oklahoma City	Kerr Dry Goods
Binghamton	Sisson Bros. & Weldon	Omaha	Nebraska Clothing
Birmingham	Blach's	Philadelphia, Strawbridge & Clothier	
Brooklyn	Abraham & Straus	Pittsburgh	Jos. Horne
Champaign	W. Lewis & Co.	Plainfield	Tepper Bros.
Charleston	People's Store	Poughkeepsie	W. Friedman's
Chicago	Carson Pirie Scott	Reading	Manning-Armstrong
Cincinnati	H. & S. Pogue	Richmond	Thalhimer's
Columbus	Saxon-Cullum	St. Louis	Stix, Baer & Fuller
Columbus	Robert's	St. Paul, Schunemans & Mannheimers	
Cumberland	Peskin's	Schenectady	Gould's
Detroit	J. L. Hudson	Scranton	Samter Bros.
Dubuque	Roshek Bros.	Springfield	Albert Steiger
Easton	Wm. Laubach & Sons	Staunton	The Shoe Mart
Elmira	Hudson Shoe Co.	Syracuse	The Addis Co.
Erie	Halle Bros.	Toronto	Owens & Elmes
Fargo	O. J. Delendreceis	Utica	C. Sautters
Fitchburg	Goodwin's	Washington	Woodward & Lothrop
Kansas City	Harzfeld's	Waterloo	Walker's
Lancaster	Shaub's	Wheeling	Nay's
Lawrence	Cherry & Co.	Wichita	Geo. Innes Dry Goods Co.
Little Rock	M. M. Cohn	Wilmington	Hylander's
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Milwaukee	T. A. Chapman	Youngstown	Lustig's

Also featured by over 150 other fine stores; write for name of nearest one.

GRAY BROTHERS, Inc., Syracuse, N. Y.

FINE STORES THROUGHOUT AMERICA, STERN BROTHERS OF NEW YORK, for example, feature Grayflex Trampers. Stern Brothers is located on one of America's best known thoroughfares—42nd Street. Right between Grand Central Terminal and Times Square! Fifteen seconds from Fifth Avenue, a minute from Broadway! An entrance to the subway that will take you to the World's Fair! Stern's Shoe Department has been famous for generations for its style-sense, pleasant environment and the care with which it fits customers.



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Sterling
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Reflecting the creative genius of the early master silversmiths and wrought with modern craftsmanship to please the bride of today.

Gracious, delightful ornament

Created to harmonize with Colonial and period decoration - full of rich loveliness to add distinction to the bride's table.

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Skilfully wrought exquisite designs bringing out the full beauty and lustre of the Sterling itself - true masterpieces of utter simplicity.

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Perfect interpretation of the finest in modern design with an enduring quality of artistic distinction to last through all the years to come.

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*makers of
sterling only
with craft
traditions*

*Since
1690*

ALL TOWLE patterns interpret the true beauty of Sterling Silver. Every TOWLE design is authentic in its conception, correctly and beautifully executed. So choose the one that pleases you, with full confidence that it will add to your gracious living and hospitality. It will always do honor to your taste.



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Please send free folders on _____ patterns.
I enclose 10 cents for new book.
Name and Address _____

Enter Spring
with a
**SLIM - JIM
WAISTLINE**

JUNIOR MISS DRESSES



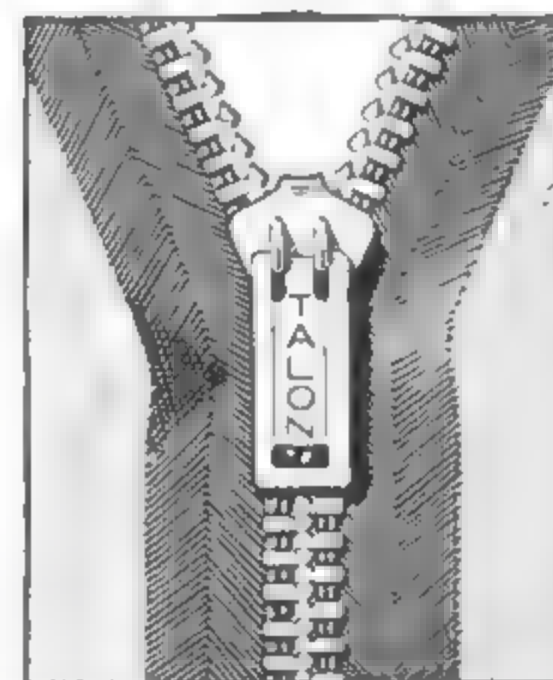
(At left) Coat and dress ensemble in sheer rayon crepe. Dress has a pique collar. A Talon slide fastener keeps the side placket trim and smooth as a seam.

(Above) Basque jacket and gored skirt of wool completed by a sheer bow blouse. Skirt placket closes neatly, securely with a Talon slide fastener.

Ask for Talon Placket Fasteners
REG. U.S. PAT. OFF.

FASHION'S GONE "SOFT." Bows under your chin, wide fluttering skirts...But waists are slim as a match. No wonder they use TALON placket fasteners to keep them smoothly under control. For the TALON fastener allows no gaps...no unexpected outbreaks...gives you a speedy, easy closing—always! Be sure the dresses you buy have the slide fastener made expressly for plackets..."take a second look" for the name "TALON" on the pull-tab!

TALON PLACKET FASTENER ★ MADE BY TALON, INC. ★ MEADVILLE, PA.
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See FASHION MINIATURES
at a leading store in your city.



These dresses are creations registered with the Fashion Originators Guild...available in sizes ranging from 11 to 17. For information where they may be purchased, communicate with New York Office, Talon, Inc., 71 West 35th Street, New York City.



MERLE



LACEY

FASHION is putting the color accent in a new place . . . Shoes are the news . . . You wear your color on your feet. You can follow either path, single color or contrast . . . be a monotone from head to foot, with Air Steps that carry the color precisely . . . Or get your accent with Air Steps that pick one of your ensemble

colors and repeat it in deeper tone . . . You can start with Air Steps in a contrasting color and match your bag or boutonniere —your hat or gloves—to your shoes . . . Or you can be smartly all-black, in Air Steps as simple or sophisticated as you will . . . But start your planning right—at your Air Step store!

SINGLE COLOR or CONTRAST in your Spring Ensemble?

*Correct Air Step Shoes
for either*



FAIR



JUDDIE



CONSTANCE



fresh at 5 o'clock

AIR STEP makes the fashion headlines—with color . . . with news in toes and heels . . . with tricks in trim . . . and the smartest of lines in classic black shoes. But the great excitement in Air Steps is a new idea under all this style. It is the Magic Sole, a patented aerolastic cushion that not even a "comfort" shoe can boast. It takes the shocks, not you. Try it—and be "fresh at five."

MOST STYLES

\$6⁰⁰

*Slightly higher in
the far West*



AIR / STEP

How to MIX your colors



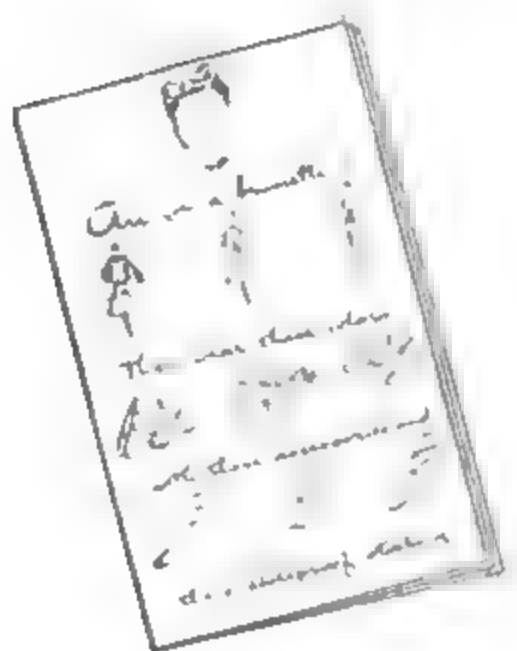
Twilight Mauve—An utterly new hosiery shade—a mauve greige . . . superb with violets or navy, gray or black.

and enhance them with exactly the right hosiery shades . . . in *Holeproof Sea-and-Sand Colors*

★ Don't sigh over the subtle new colors . . . you too can wear them! Now Holeproof shows you how to do just this. Our color mixing chart, described below, tells how to select costume colors suited to your complexion . . . how to combine them with daringly different accessory accents . . . and finally, how to bring out the beauty of each color with superbly right Sea-and-Sand Hosiery shades by Holeproof.

All over America smartest women recognize Holeproof colors as authoritative. Each season we work out our color plans with the leading creators of fabrics and leathers—on both sides of the Atlantic. Thus our hosiery shades blend perfectly with all the newest tints in costumes and accessories.

See these exquisite new Holeproof colors—now available in every type of fine hosiery . . . sheerest Luxuria Crepes . . . daytime crepes and chiffons . . . sturdy semi-service weights. Prices from \$1.65 down to 79c. At good stores everywhere.



Write for Color Mixing Chart

Gives newest color schemes for blondes, redheads, and brunettes, with delightful accessory contrasts, and correct hosiery shades. Printed in 25 colors! For your copy of this chart write to HOLEPROOF HOSIERY COMPANY, Milwaukee, Wisconsin. (In Canada, London, Ont.)

HOLEPROOF HOSIERY



SEA-AND-SAND COLORS

Peace Blue



For the trend to matched accessories—a very new violine blue, to wear with all the new blues.

Sea Cloud



This spring neutral, with rosy undertones, is lovely with violets, navy, wines or prints.

Beach Beige



Goes with everything. Youthful rosy beige—ideal for travel or vacation.

Romance



Soft and flattering—luscious pinky beige, entrancing with pastels, white or black.

Coral Sand



An exquisite dusty, misty rosetone, stunning with the entire gamut of new colors.

Fashion Futures

Reg. U.S. Pat. Off. Applied For

AS FORECAST BY THE PARIS SHOWINGS

The cables crackle with exciting news from abroad... and Fashion Futures is first to interpret the French melange in terms of American taste. Let's consider some of the high style clothes and accessories that will be very evident for a gay, sprightly Spring...

1—An expensive looking hand-drawn-work effect creates the stripe in this exclusive VANITY BLOUSE fabric, "Whip-Stitch". And the fitted bottom (can also be worn inside skirt), smart collar and pocket create a piquant "little-girl" effect. In a variety of new spring shades. 32 to 40. About \$3.00.

2—Paris says "pleats"... and this smart swagger of Scottish Queen Boudle plaid by SPORTOWNE flaunts them right at the front. Lined with Kingsgate Taffeta of Celanese* rayon yarn. Crown gold, royal blue, coronet red. 12 to 20. Under \$25.00.

3—"Saratoga!"... a hat by DRAPER that will take you smartly through every occasion of a busy Spring. A beautiful felt with stitched brim, smart crown detail, new style ribbon trim and custom-accurate fit. All head-sizes and colors. About \$5.00.

4—The sporting California drape is very much in evidence in this attention-compelling novelty check tweed jacket by SLOAT. Lilac, pale rose, light blue to wear with a matching or contrasting full Shetland skirt. 12 to 20. Jacket about \$11.00. Skirt about \$7.00.

5—Cute and quaint!... a hostess coat inspired by Scarlett O'Hara and "Fashioned by Mitzi" for FLOBERT—in Celanese* rayon taffeta. The very full skirt, sweet lingerie touches and velvet bows give it an old-fashioned air. 12 to 20. About \$10.00.

6—The new Sweetheart Scarf. A BEN GOODMAN creation... a long, open, hand-rolled scarf in fashion's favorite colors. Wear it with the new "Gob Wimple" to create an accessory "must" for Spring. About \$2.00.

7—Complete your ensemble with this LESCO English chiffon morocco bag lined in contrasting soft leather. It comes in every shade that Paris has authenticated for Spring so that you can get a real match with your new clothes. About \$15.00.

8—What a wealth of fashion-detail this SHEPHERD'S Zephyr sweater finds in its stockinette weave sleeves with matching cloth front, gay embroidery, knit piping and novelty silver buttons. Long or short sleeves. 12 to 20. About \$4.00.

9—Evening gown with delicate tracery of Irish-type lace breathing of brides and bridesmaids. The tiny waistline emphasized by huge puffed sleeves and voluminous skirt. An original CHAPMAN model, featured by Milgrim, I. Magnin and leading stores. 10 to 18. About \$40.00.

10—Slim, trim and very, very smart is this STEINBERG spectator dress of Celanese* rayon crepe with a box-pleated skirt, shirtmaker top, smart leather belt and full button front. Beige, grey, canyon green, powdery rose, navy. 12 to 20. Under \$30.00.

1



2



3



4



5



6



7



9



8



10



*Reg. U.S. Pat. Off.

FASHION FUTURES

527 FIFTH AVENUE, NEW YORK CITY

Please advise where the following may be purchased.

NAME _____

ADDRESS _____

CITY _____

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LOOKS *Precious*



AND *Glamorous*



HATS BY HARRISON

clothed in the subtle elegance of a Printzess coat

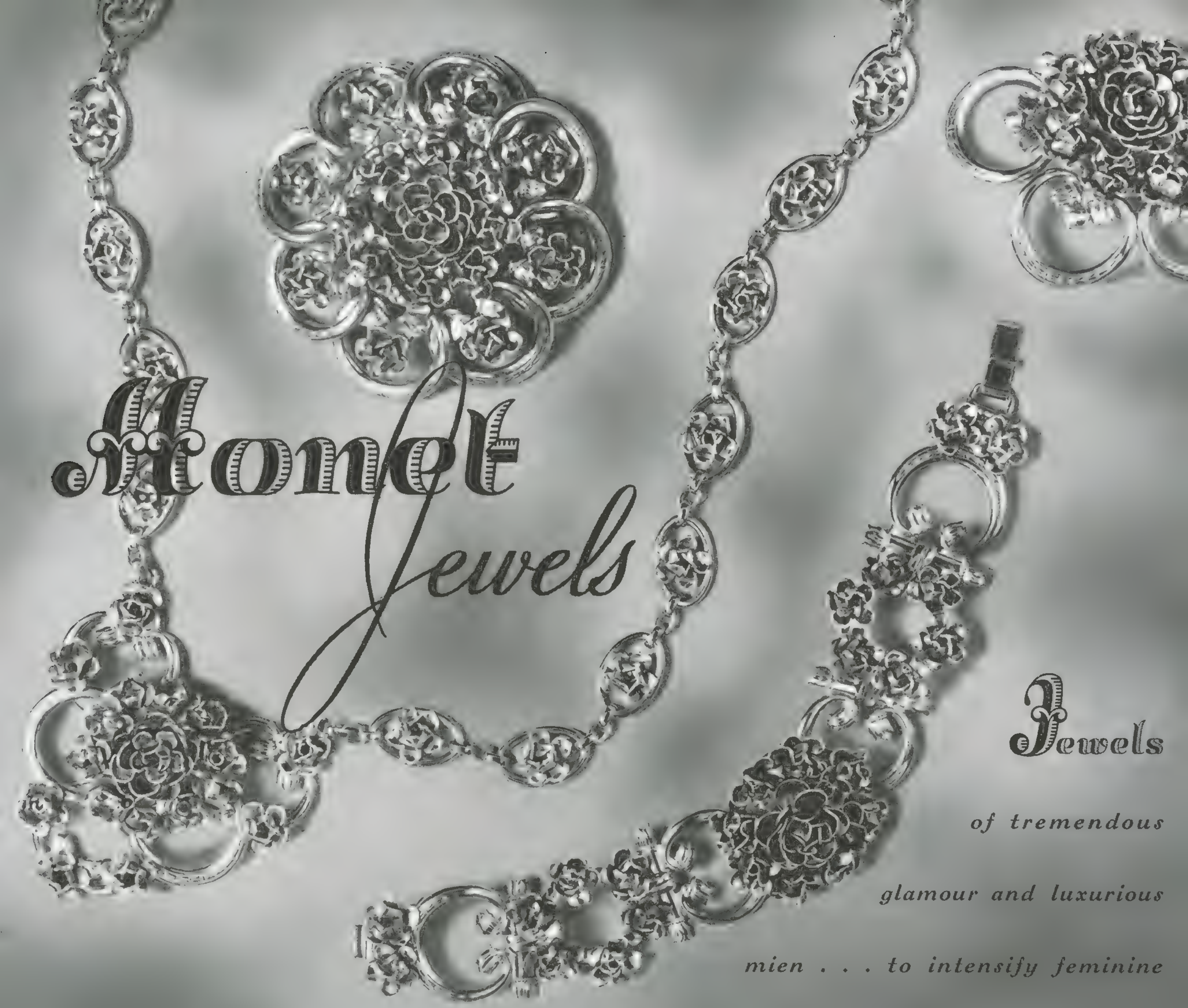
★ In this Spring of furless coats, tailoring and detail become more-than-ever important. Printzess brings you sparkling new treasures, intuitive designs translated with the finesse so typical of this house, possessing a quiet elegance that puts the emphasis upon you. The shortest distance to glamour is the store in your city that carries Printzess coats. Go there today and see the whole brilliant collection. For their quality, Printzess fashions are amazingly low priced. Most of them this Spring retail under \$35.00. The Printz-Biederman Company, New York and Cleveland.



SAKS AT 34TH NEW YORK

The Lindner Coy, Cleveland
Lansburgh & Bro., Washington, D. C.
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Chandler & Co., Boston
D. H. Holmes Co., Ltd., New Orleans
The Mabley & Carew Co., Cincinnati
Meier & Frank Co., Portland
Davison-Paxon Co., Atlanta
B. Forman Company, Rochester
The Denver Dry Goods Co., Denver
Halliburton's, Oklahoma City
Goldstein-Chapman Co., Omaha
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W. A. Green Co., Dallas
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AND BY ONE GOOD STORE
IN OVER A THOUSAND ADDITIONAL CITIES



Monet Jewels

Jewels

of tremendous

glamour and luxurious

mien . . . to intensify feminine

charm and inimitably promote costume effectiveness.

Etruscan

An eccentrically beautiful series which stresses a rose motif, adapted from Etruscan art of the

Eleventh Century, B. C. Unique rose tone on gold and periwinkle on silver in the famous

Monocraft finish. The Necklace illustrated is \$10..the Brooch, \$5..the Bracelet, \$5..

the Clip, \$3. Others in the same series, \$2 to \$15. Various Etruscan designs

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Out of the Gardens of the World—

HOUSE & GARDEN'S PORTFOLIO

of

Flower Prints

25 Superb Full Color Reproductions
in a Handsome Portfolio Case

FOR art lovers, or garden enthusiasts, here is a treasury out of the past—25 entrancing color engravings representing the finest creations of the Golden Age of Floral Illustration.

These are the flower prints selected by the Editors of House & Garden for serial appearance in the magazine. Here they aroused so much admiration, and so many requests for duplicate prints, that a special portfolio edition was authorized.

As each color engraving is printed separately, the collection is a valuable source of decoration for the home. Individual prints can be selected for framing. At the same time, it is an authentic reference volume for the library of the print lover—its interest being pointed up by Richardson Wright's Introductory Essay, "Flower Prints and Their Makers".

At any time of the year, this charming Portfolio of floral engravings suggests a perfect answer to the gift question. If you wish, we will be glad to ship your gift direct to your friend and mail a gift card in your name.

House & Garden's Portfolio of Flower Prints

is Now Ready for Delivery

\$5 Postpaid



THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN.

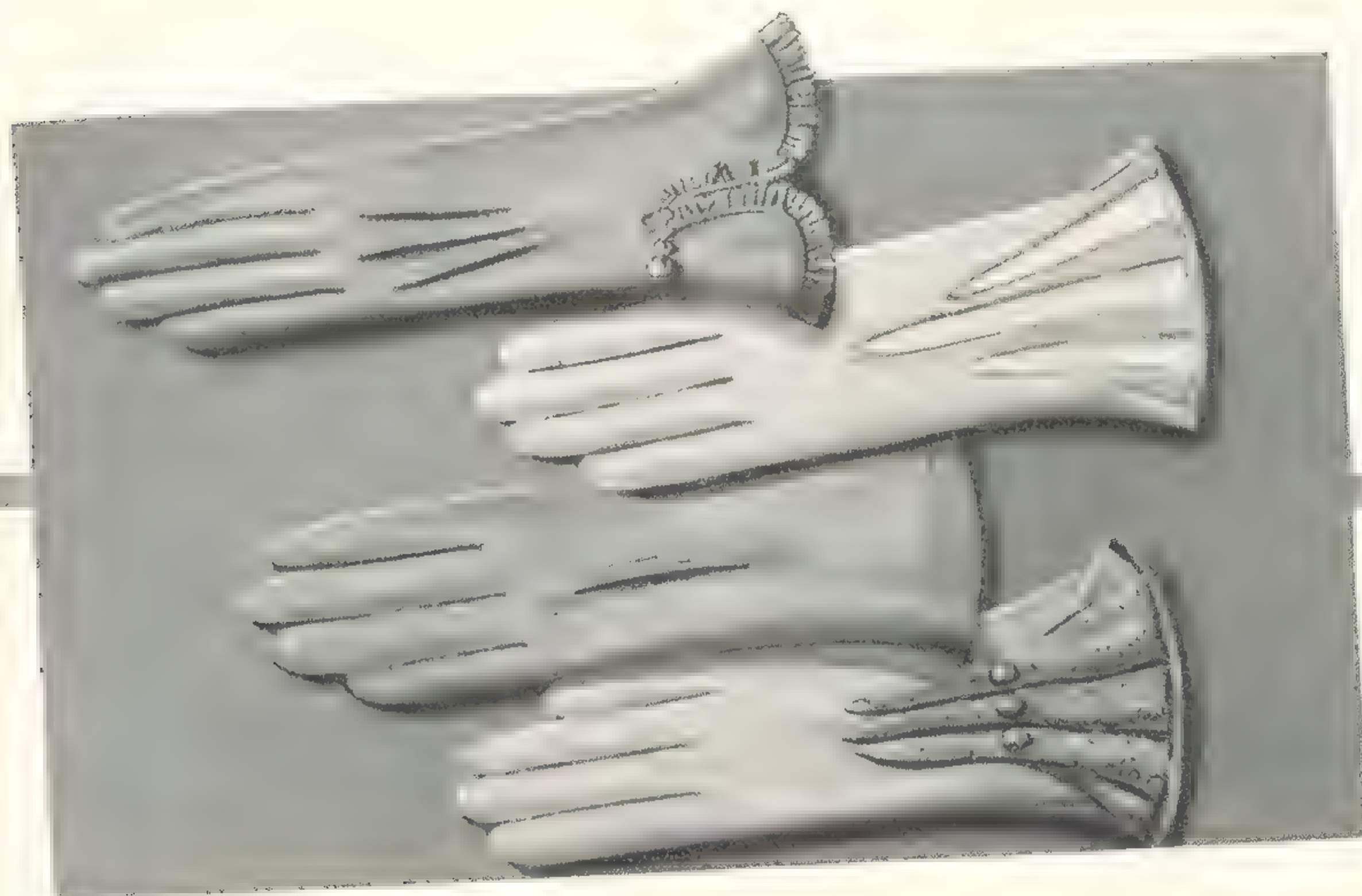
I enclose \$5 for which please send me House & Garden's Portfolio of Flower Prints (postpaid). (Gift orders may be attached.)

Name _____ Street _____ City _____ State _____

VM-3-1-39



Van Raalte PUTS FINE TOUCHES ON THE LEADING LADY OF TODAY



"TUXEDO" hides a modern zipper with a nineteenth century frill. Of rayon Picnit* that wears so well. . \$1

"RIVOLI", of rayon Picnit* is inset with leather gores to give the cuff its lilting feminine flare. \$1

"NEWPORT", with prettily corded cuff, is made of rayon Amersuede*, the fine new double-woven fabric. . \$1

"STRAND" gets its fine-lady air from the stitched design and the pearl buttons. Of soft rayon Fauntex*. \$1

Echoes of the lady of the nineties are resounding into Spring 1939. And Van Raalte's new gloves have caught them charmingly. Even such a tailored style as "Aiken" — the rayon Picnit* glove on the figure — whispers of Victoria in the mannered stiffness of its flaring, corded cuff. This and all the other leading ladylike touches shown will be found in better stores everywhere, conveniently priced at only \$1. And all of them have been

created and produced in America

* Reg. U. S. Pat. Off.

Van Raalte

"because you love nice things"

STOCKINGS • UNDERTHINGS • GLOVES
417 FIFTH AVENUE, NEW YORK CITY

You don't know the half of it, yet!

True, we've given you our first, swift reactions to the new Paris collections—headline news and on-the-spot sketches rushed by radio—all in this March 1st issue. But, you don't know the half of it... yet!

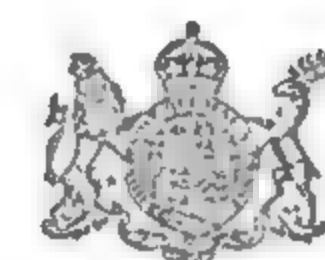
You don't know, for instance, which of the new trends and influences will dominate the mode—which models are booked for a trans-Atlantic success. You don't know the intricacies of the new colours—the special triumphs in line and cut and swing—the hundred and one details that make this season different from any other. You don't know about them yet—you can't—but you will when you see March 15th Vogue.

Vogue's Paris staff is working at top speed—reporting, drawing, painting, photographing. And Vogue's New York staff is just as busy—selecting and interpreting the new fashions from the American point of view. It's all being done in order to bring you...

the complete report of the Paris Openings in
Vogue's March 15th Issue

On the Newsstands March 10th • 35 Cents

VOGUE IS THE ONLY FASHION MAGAZINE PUBLISHED TWICE EVERY MONTH



BY APPOINTMENT

More subtle than diamonds or rubies . . . glowing clearer than aquamarine or tourmaline, Yardley's "Bond Street" is worn like a jewel by great ladies in every court or capital—as a final, precious accent to all important costumes! This brilliant perfume complements each gown with new finesse—each wearer with a heady whisper of triumphs-yet-to-be. You'll find it in America at Yardley's, 620 Fifth Avenue, New York City, and at all finer shops. In original packages only; 2.50, 4.50, 8.50, 13.50.

LIKE A JEWEL WITH EACH COSTUME

BOND STREET

A PERFUME BY YARDLEY



Designed in the same glamorous mood, "Bond Street" compacts and lipstick cases filled with Yardley's exquisite cosmetics. The pair.

5.00



Clues to building that will enhance your home

If you're buying or building a house, can you learn to recognize the clues to sound construction? Can you make sure that your house is well planned and well built, from foundation to chimney?

You can! House & Garden has reduced the whole problem to clear-cut facts and pictures, in a complete, separately-bound Homebuilder's Guide, published as Section II of the March Double Number.

Discover, in this graphic guide, how to make sure of a dry basement... of a good frame to prevent plaster cracks... of windows that won't let the cold multiply your heating bill. Learn all the fundamentals of good modern lighting in five minutes' reading. In short, get all of the essential facts, quickly and completely.

Mistakes in brick and mortar are hard to correct. But if you study this Homebuilder's Guide and follow its clues, you're safe from costly errors—you avoid hours of needless worry. Reserve your copy at your newsdealer's now.

... Also a 24-page Portfolio on CHARLESTON

See and know old Charleston. Visit its beautiful gardens, its stately town houses, its interesting slave houses. Learn to apply the important "Charleston influence" to today's decoration. You'll find the key to the city in this 24-page portfolio on Charleston, included in Section I of the March Double Number. Other features of this absorbing first Section are: old Charleston recipes by June Platt; new designs for music rooms; and practical garden advice for the first digging days of Spring.

CONTENTS OF THE Homebuilder's Guide

- FOUNDATIONS
- BASEMENTS
- MASONRY
- FRAMING
- OUTER WALLS
- INSULATION
- ROOFING
- INNER WALLS, CEILING AND TRIM
- FLOORING
- WINDOWS
- DOORS AND HARDWARE
- WIRING
- LIGHTING
- BATHROOMS AND PLUMBING
- KITCHENS
- LAUNDRY EQUIPMENT
- PIPING AND WATER SUPPLY
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**Now on sale
at your newsstand—35¢**

MARCH DOUBLE NUMBER of HOUSE & GARDEN

Not in 10 Years has Hosiery been so Important



THE BEST
Sheer
Value

DRESSES will be shorter, hosiery conspicuously important... and legs will be lovelier this Spring—thanks to Dovedowns. Exquisitely sheer and clear. Alluring new shades that add the final proud touch to your spring and summer costumes. Amazingly long wear because every Dovedown is a perfect example of skilled craftsmanship. Yet Dovedowns cost no more than ordinary hosiery. At leading Department Stores and Smart Specialty Shops.

DOVEDOWN HOSIERY MILLS, GRIFFIN, GA.

Dovedown Hosiery
FULL-FASHIONED

A NEW FIGURE IS BORN • Smooth, sleek, super-controlled!... Entirely different... exclusively Vassarette!

These new Vassarettes have a remarkable new panelled restraint which slims abdomen and derriere completely, comfortably. Wonderfully firm one-way stretch "Lastex" panels are fashioned into this new Vassarette Girdle . . . front and back . . . so skilfully that you literally cannot see them. Yet their flattening influence is delightfully obvious. Pictured . . . de luxe Vassarette Girdle with Invisible Panels, \$10. Others \$5 and \$7.50. Vassarette Bandeau . . . \$2.50. Write for picture booklet and name of nearest store. Vassar Company, 2531 Diversey Parkway, Chicago, Illinois.



UNDERNEATH IT ALL . . . A

Vassarette

I · 9 · 1 · 4 25th I · 9 · 3 · 9

Anniversary

VOGUE'S SCHOOL DEPARTMENT

WITH THIS ISSUE, Vogue celebrates the Silver Anniversary of the founding of its School Bureau and the inauguration of its School and Camp Directory as a permanent feature of the magazine.

During the quarter century thus signalized, education has made great strides—witnessed many notable advances. And though changes and developments in educational thought and practice have been frequent and numerous, Vogue may now look back over these twenty-five eventful years with a realization that, at all times, its School Department has kept close pace with contemporary academic progress.

* * *

By 1914—when the School Department was organized—Vogue had already firmly established itself as the accepted mentor and guide to gracious living in cultured, well-to-do circles throughout America.

Yet, those who directed the magazine felt that, to perform its fullest function, Vogue should give authoritative consideration to the parental as well as the social side of its readers' lives. They believed that the education of the modern child demanded a most careful and intelligent selection of its school environment, if the younger generation was to be equipped to take

its proper place in a social order that was becoming steadily more complex.

* * *

Today, Vogue's School Bureau is privileged to serve its second generation of Vogue parents. Mothers and fathers whom it once helped to place in schools are now returning to ask Vogue's advice as to the proper schools for their own children.

With this evidence of reader confidence, it is not surprising that Vogue's School and Camp Directory is now regarded as the pre-eminent guide to America's fine private institutions of learning and that Vogue's School Department should look forward with great enthusiasm to its next quarter century of service.

* * *

On subsequent pages we publish the 25th Anniversary Edition of Vogue's Directory of Schools and Camps. Each of those listed has been thoroughly investigated. Each measures up to Vogue's standards. All invite your personal investigation.

Feel free, also, to call on Vogue's School Bureau for information and advice. You will find the staff ready and willing to lend every co-operation to assist you in selecting the school best suited to your child.

1·9·1·4 25th 1·9·3·9

Anniversary

SCHOOL AND CAMP DIRECTORY

Boys' & Girls' Camps

INDIAN ACRES—FOREST ACRES

Camp for Boys Fryeburg, Maine Camp for Girls
Rare location—finest equipment—select group. Fee
\$350—includes riding, Rockwood Park School—Acc.
College Prep. under same direction. Write: ROCK-
WOOD PARK, JAMAICA PLAIN, BOSTON, MASS.

MERRICOURT

For girls and boys 3-12. Country Boarding School and
Home Camp. Small select group. By month or year.
Safe, happy, homelike. Individual attention. All mod-
ern improvements. Mr. AND MRS. JOHN V. KING-
BURY, BERLIN, CONN.

Boys' Camps

WASSOOKEAG

The School-Camp for boys who desire a summer ses-
sion in a camp setting. Accredited to schools and col-
leges. Complete land and water sports program for
junior and senior groups. A summer can save a year.
LLOYD HARVEY HATCH, DIRECTOR, DEXTER, ME.

PASSUMPSIC

On Lake Fairlee, Ely, Vermont. High adventure for
boys 7-16. Fee includes riding, canoe and mt. trips,
golf, sailing, riflery, music, hobbies. 3 age groups.
Cabins. 125 acres. 26th yr. Catalog. D. R. STARRY,
37 DRUMMOND AVE., CHEVY CHASE, WASH., D. C.

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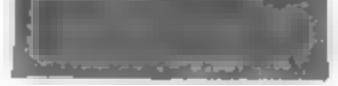
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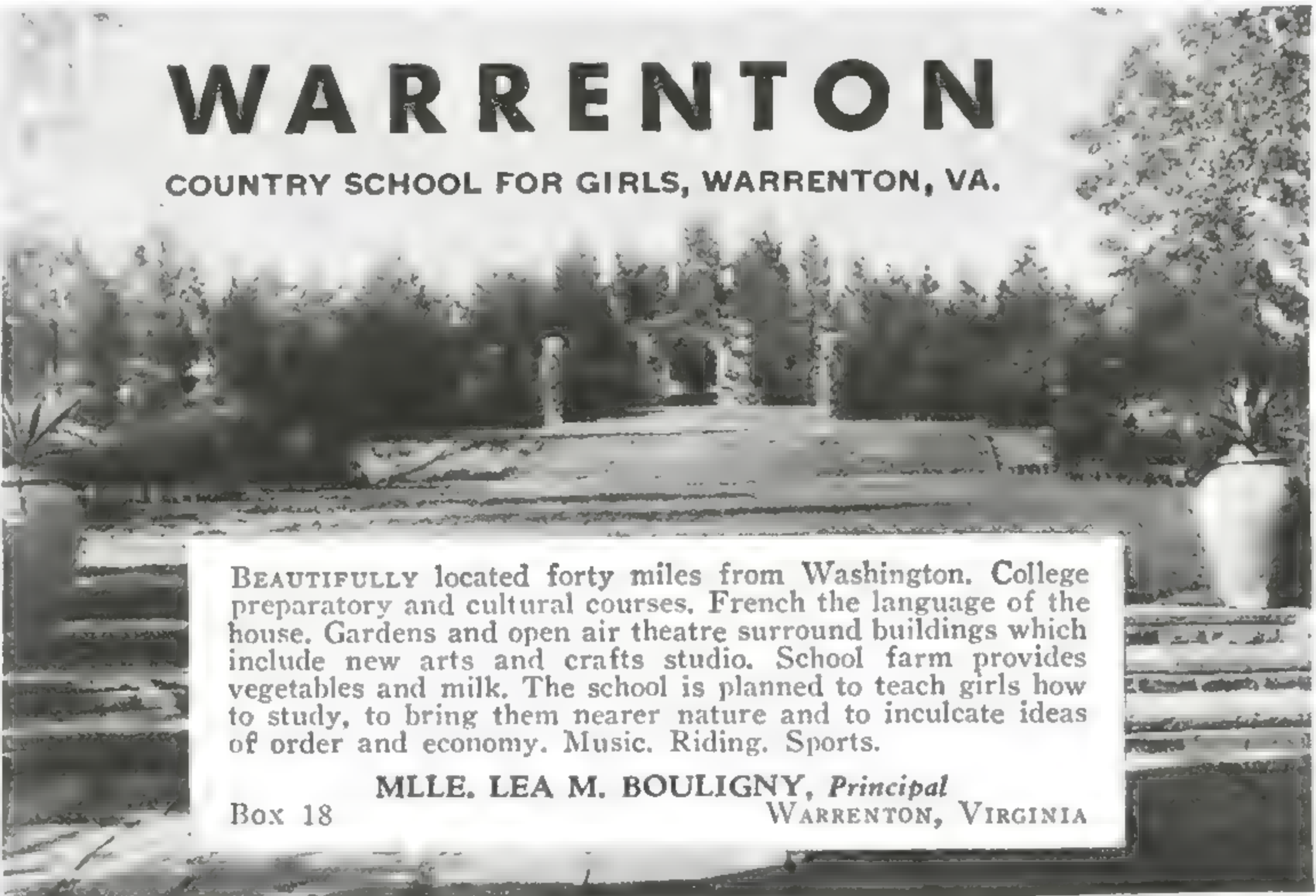
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March 6-April 8—Spring Horse Racing Meet at Tropical Park, Miami, Florida.

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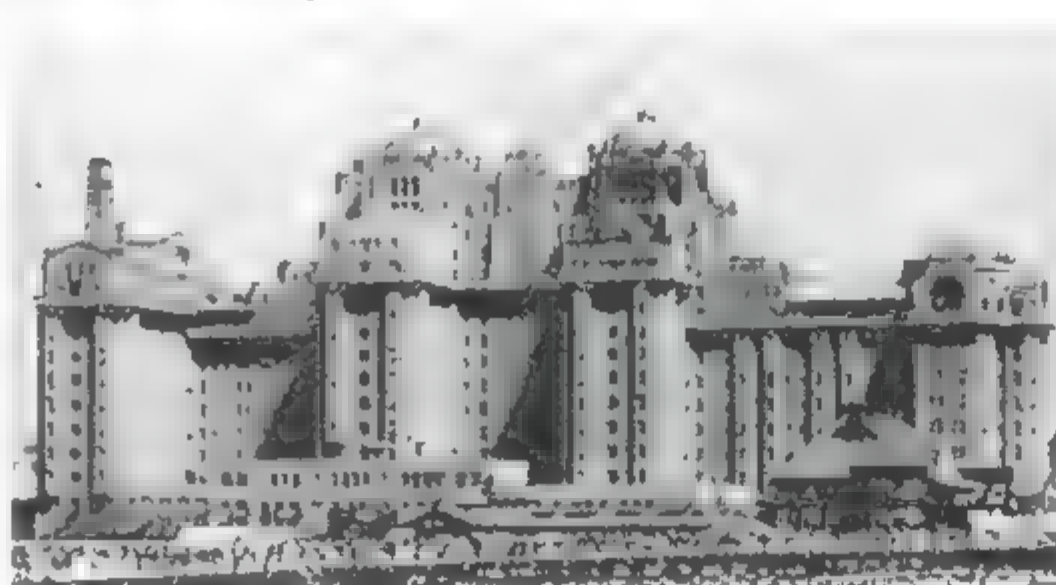
March 8-11—Annual Amateur Senior Golf Tournament, Kenilworth Course at Sebring, Florida.

March 12—Downhill and slalom skiing events at Pico, east of Rutland, Vermont.

March 17—Sixth Annual Desert Circus, Palm Springs Field Club, Palm Springs, California.

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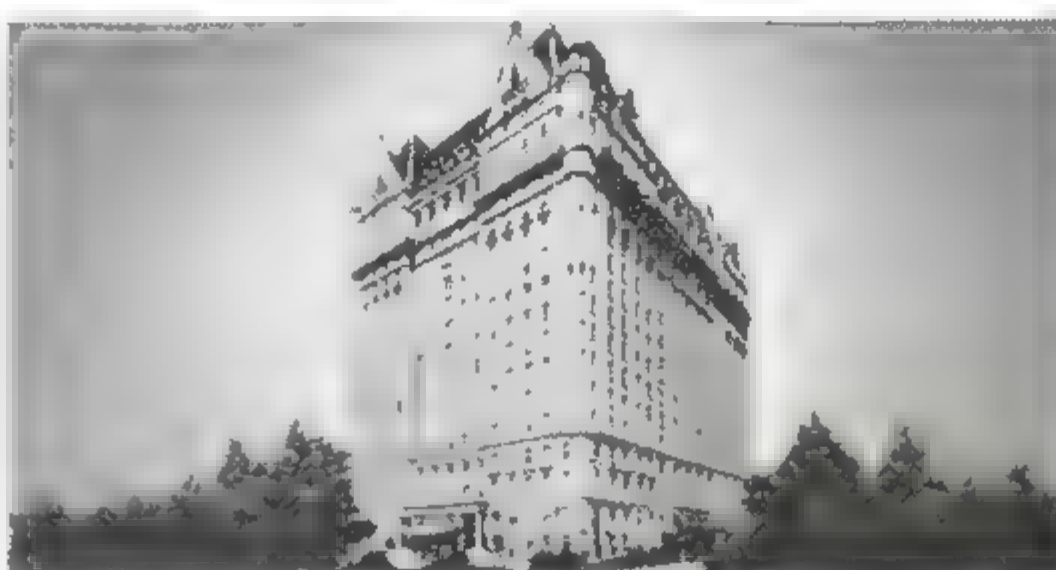


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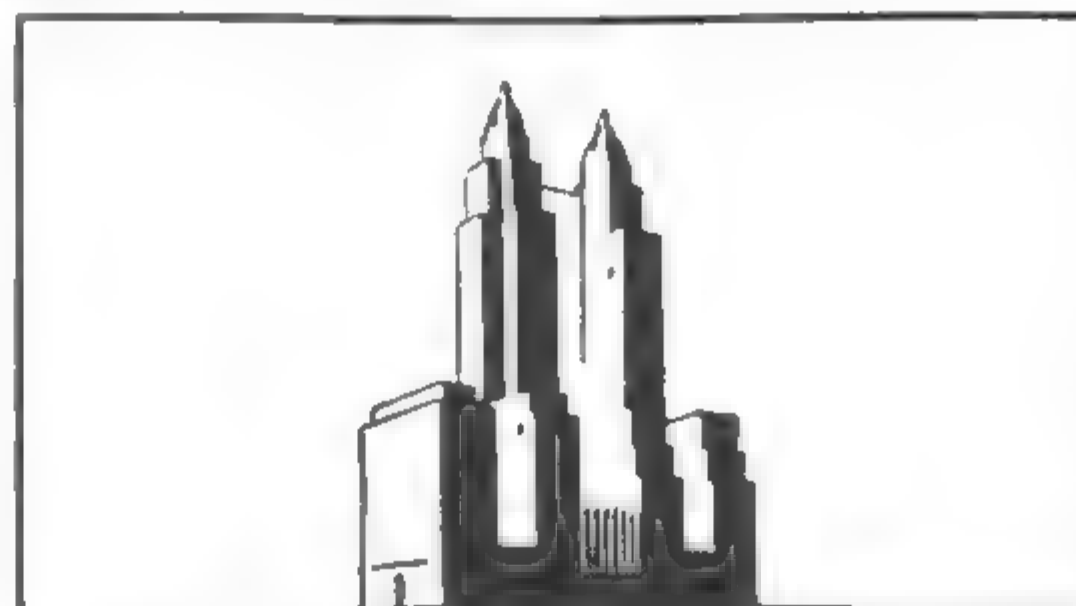
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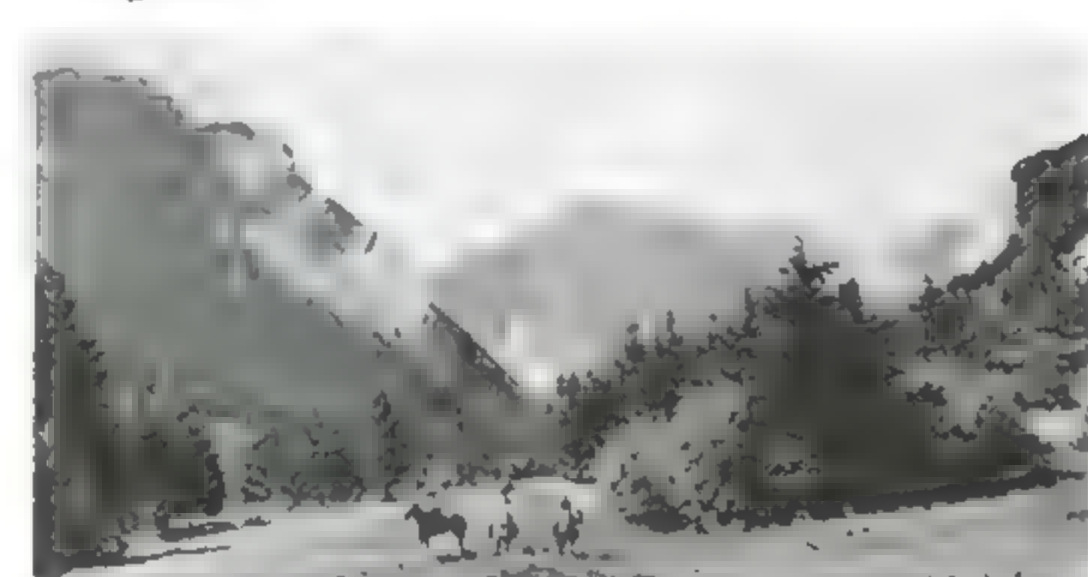
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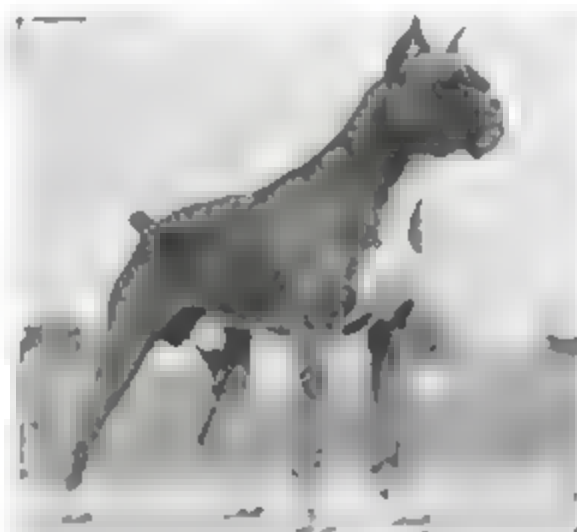
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THE DOG MODE OF VOGUE

Cardigan Welsh Corgis. Mrs. B. P. Bole, owner

Wales Has Two Princes

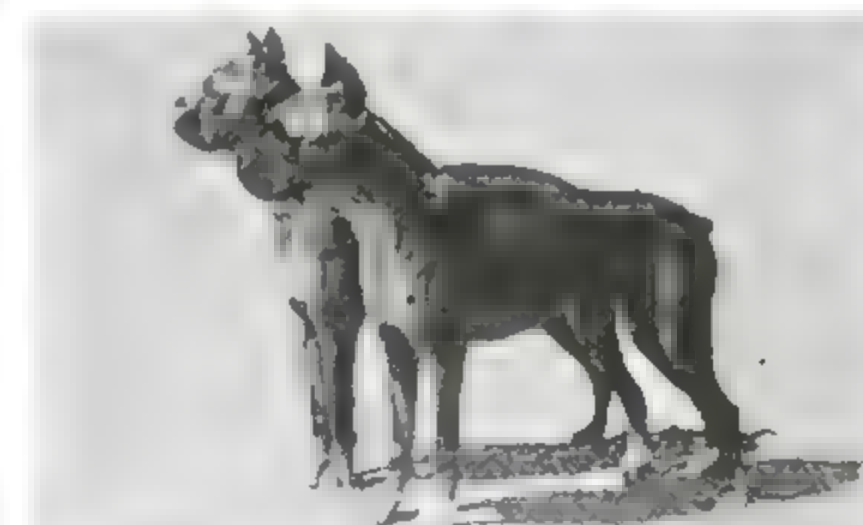
THERE never was room or time for contemplation in the whole Welsh countryside. It didn't matter much to the sturdy little Corgis for work was a part of their growing. Their activity and gameness have enhanced their charm not only for those in their native country, but in the show-rings and homes of England and America.

Behind the Corgis—Cardigan and Pembroke—is a long, exciting past that stretches back into the dimness of Welsh legend and story, when they were brought over to Wales from the mainland of Europe, for use in the herding and driving of cattle. And it was their intelligence, alertness, and skill that endeared them to Welshmen of each succeeding generation.

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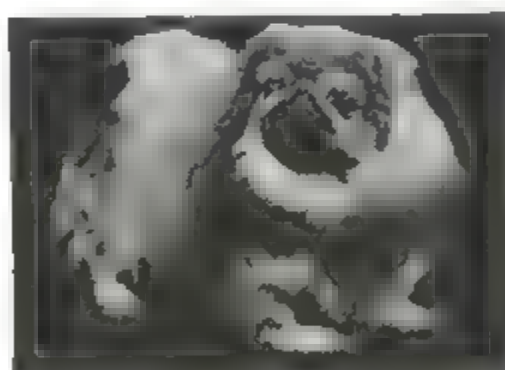
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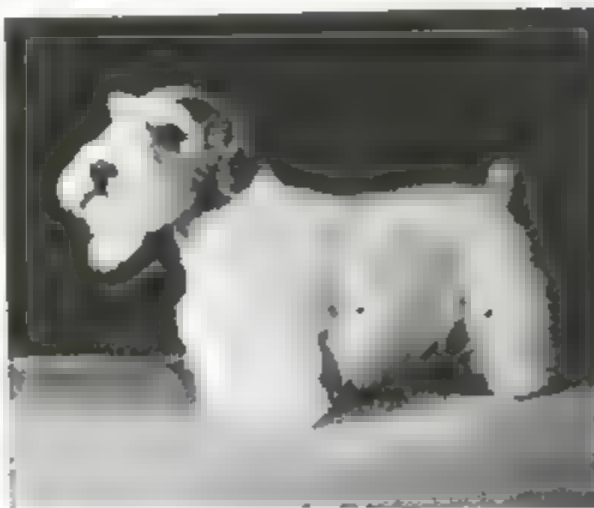
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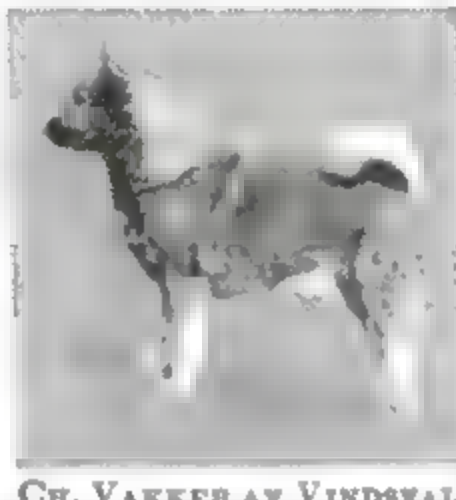
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THE DOG MODE OF VOGUE

THE DOG MODE



Pembroke, Crawleycrow Punch. Miss Miriam Hall

(Continued from page 35) able companion on long country jaunts. In an apartment, he is blessed with an unobtrusiveness and an adaptable personality that are bound to endear him to all with whom he comes in contact. Remember that his sheep-herding days have given him a sense of watchfulness, and he, therefore, is excellent as a companion and pet for the children. Once having owned these great little dogs, there is always a desire to keep them in the home with the family. Good companions at all times, they are enthusiastic hunters of rabbits, chipmunks, field-mice, but never birds!

In England, Corgis are very much in the limelight. The young Princess Elizabeth owns several Pembrokes. Here in this country, with their participation in Obedience Tests, the Corgi is very much coming into prominence. On his first visit to an Ohio farm, one Cardigan, a city-raised puppy, was so thrilled with the sight of country Corgis driving the cows to pasture one morning that, on the quiet, he herded them all back into the barn, and, after they were there for several moments, he ordered them out again. On the "third back-and-forth" movement, he was finally persuaded to leave them for the day.

It is well to note here the two distinct types of Corgis, the Cardigan and the Pembroke. Although the two were mated when first introduced to show fanciers, they are, today, two distinct breeds and have been classed as such both here and in England. Their essential characteristics are the same, but each has its own standard, which must be taken into consideration when purchasing a dog.

In the Pembroke type, you'll be struck first of all by the alertness of the dog, his erect ears, sharp eyes, and the tapering, pointed muzzle, which gives the correct "foxy" expression to his countenance. Colour is not too important, although all-white is frowned upon. The general tendency to-



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OF VOGUE



Two Pembrokes owned by Mrs. Barbara Lowe Fallass

day seems to be more toward the fox-red colour, which fits in well with the general physical appearance. The texture of the coat should be harsh, moderately short, very dense, and weather-resisting. His forelegs should be short, stout, and as straight as possible. All in all, the Pembroke, weighing from eighteen to twenty-four pounds, should give an immediate impression of soundness, of a low and moderately long dog, with a short tail either a natural bob or docked.

The outstanding difference between the Cardigan and Pembroke is the tail, which in the Cardigan is long and bushy and bears a resemblance to that of a fox. Much stress is placed on the point that the tail should never be curled over the back, but should be straight in line with the body at all times. The ears should be proportionate to the size of the dog and prominent, preferably pointed at the tips, moderately wide at the base and carried erect. In the Cardigan, too, all-white is not allowable. Preference is given in the following order: red (sable, fawn, or golden); brindle; black and tan; black and white; blue merles. The Cardigan is a larger dog than the Pembroke, weighing about twenty-four or twenty-five pounds, and the general appearance should be that of a heavier dog.

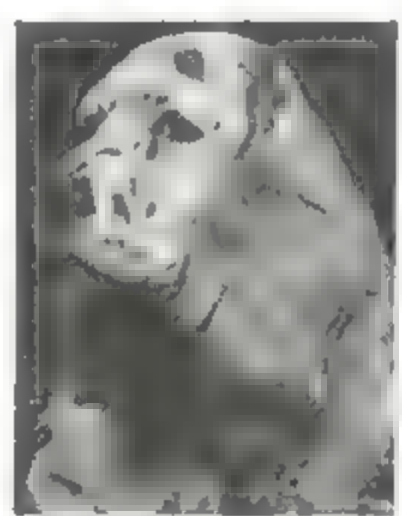
If you wish any further information on the Welsh Corgi or on any of the other recognized breeds, we shall be glad to hear from you. Just address a letter to The Dog Mode of Vogue, 420 Lexington Avenue, New York City. Telephone MOhawk 4-7500.

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PRIX de Vogue's PARIS

This is the last round. We hope that you have enjoyed studying Vogue as much as we have enjoyed studying you. We have found you an intelligent group, genuinely interested in the magazine, eager to contribute your own ideas about it. We want to thank you for your spirited response to our quizzing, and to wish you good luck in the contest. We wish you could all be winners!

Quiz No. 5

- 1 Describe one of your favorite make-up tricks as though it were a Discovery in Beauty.
- 2 Rewrite the introduction to the "Clothes America Lives In" on page 101 of the February 1 issue.
- 3 Write your own introduction to the article "Exercises While You Wait" on page 62 of the February 15 issue, using approximately 100 words.
- 4 What do you think of the feature on older women on pages 88 and 89 of the February 15 issue? Give another title, and suggest another fashion feature which will interest women of this age.
- 5 Imagine that Vogue covers your college town. Select some restaurant, art exhibition, concert or other subject of current interest, and describe it in a short paragraph.

Thesis Topics

Below we publish the subjects for the Prix de Paris Thesis. Five topics are suggested. Choose any one. No thesis may exceed 1500 words in length. It must be posted not later than midnight of April 20th.

- 1 Choose a particular phase of one of the following subjects and write an article suitable for Vogue: Art, Literature, Music, Theatre, Movies, or Travel.
- 2 Plan an "Americana" issue of Vogue, bearing in mind the following major points:
 - a. Suggest a general theme. (Vogue used the "World of Tomorrow".)
 - b. Suggest a lead article and frontispiece. (Vogue used the "Tomorrow's Daughter".)
 - c. What features would you schedule? (Vogue used features carrying out the "World of Tomorrow" theme.)
 - d. Suggest an idea for a fashion portfolio. (Example: Vogue's "Clothes America Lives In".)
 - e. Suggest a cover.
- 3 Outline a campaign to increase the newsstand (not subscription) sales of Vogue. Write promotional literature, posters, pamphlets, advertisements, etc., which you think would be effective. To what types of purchasers would you direct your appeal?
- 4 Write an essay on typical modern American amusements, assuming that it (the essay) is to be buried in the Time Capsule at the World's Fair. (The Time Capsule contains a record of contemporary American life, to be dug up in 6939 A.D.)
- 5 What do you think are the essentials of good advertising? Using the actual advertisements in Vogue as your examples, tell which ones you think are good, and which unsuccessful. Suggest new methods wherever possible.

VOGUE'S ADDRESS BOOK

THE DIRECTORY OF SHOPS & SERVICES



It was a prophetic day for the world when Paris sat in judgment, destined to give "to the fairest" the golden apple in his hand. Minerva appeared before his dazzled eyes, promising infinite wisdom, but nothing happened. Juno, queen of heaven, offered wealth and unlimited power, but nothing happened. Then came Venus, goddess of beauty, who, the minute she "with anxious care adjusted twice a single hair," received, kerplunk, the fatal apple in her lap.

Thus it was with the world before the Trojan war; thus it has been ever since. Even in this modern hurrying world, Beauty is still the mighty force that can change the course of empires. A single Miss America does not "launch a thousand ships", but thousands of Miss Americas do. Beauty in America is democratic.

Keats summed it all up when he said that beauty is truth and that is all we know. We agree, but we want to know more. We want to know the *truth about beauty*. The first truth is that even lovely Cinderella had to have the help of her fairy Godmother before she captured the heart of her prince. Here in the Address Book we list some other truths: a gentle cosmetic, a hairdresser with imagination, a competent electrolysis, a benevolent guide along the rocky reducing path. Pick out from the Address Book the ones you need, and launch those thousand ships.

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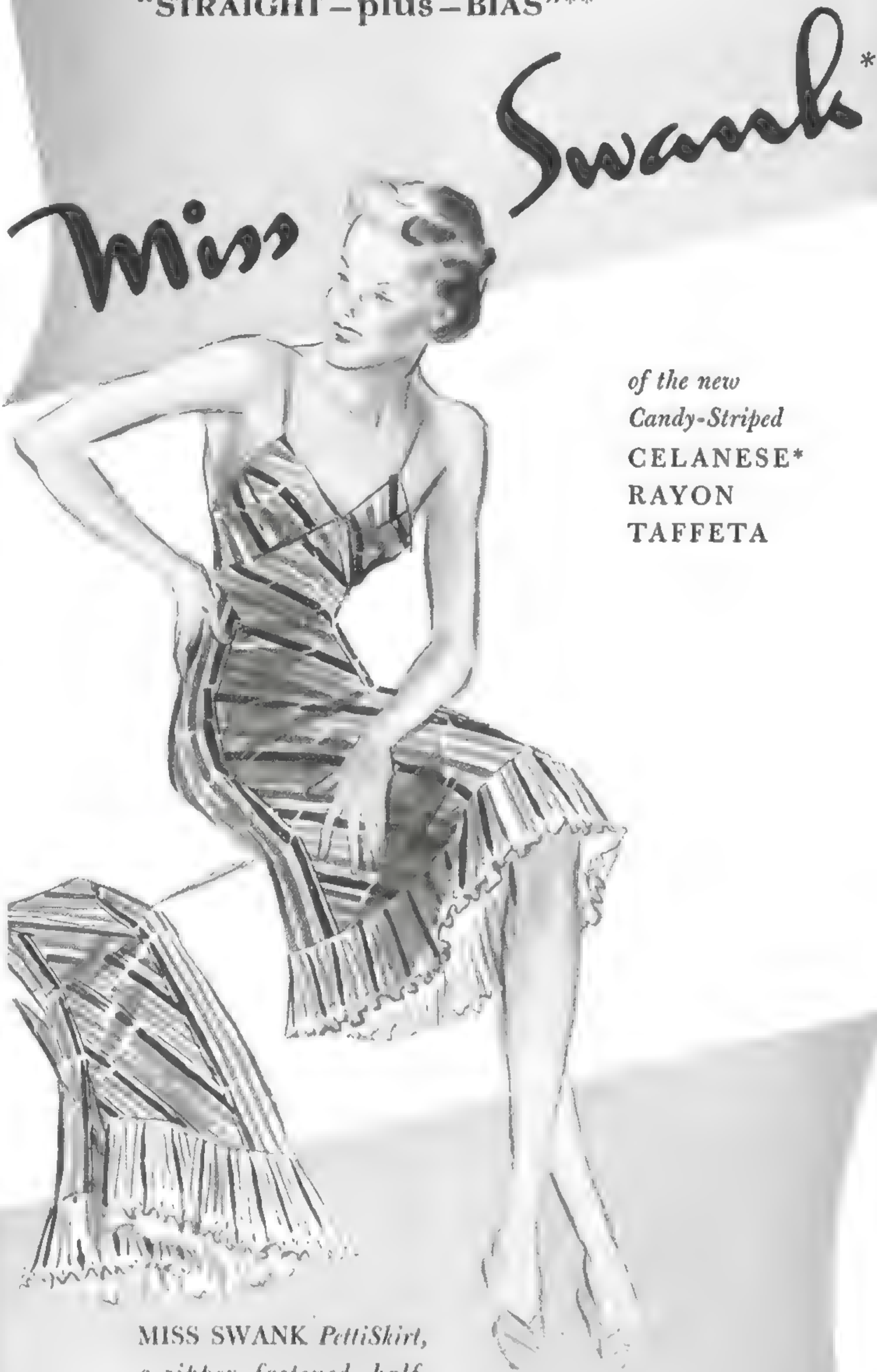
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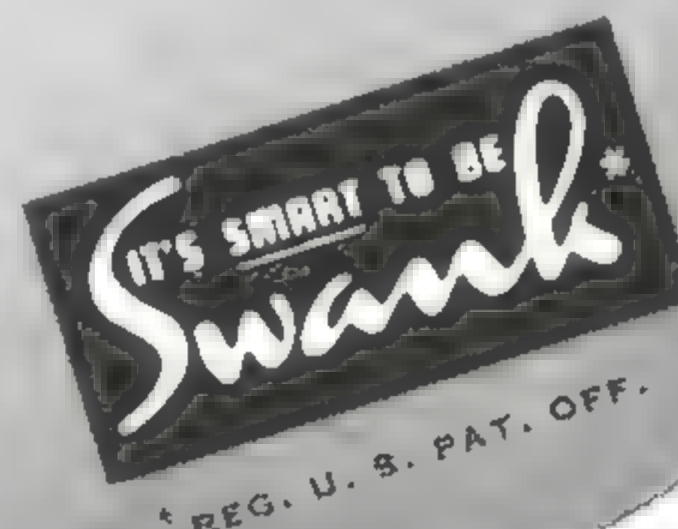
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Persephone in town



No New York spring is complete without its official opening—that upsurge of bloom and paradise of gardeners—The International Flower Show, at Grand Central Palace. For one week (March 13 to 18), New York can feast its eyes on the latest Burbankian wonder, and all those fragile gardens drowned in white dogwood, and padded with the most incredible (to us amateurs) green velvet sod. For one week, the latest shade of gladiolus becomes as engrossing, even to a non-gardener, as the latest nail-polish; a new tulip as exciting as a new hat. As a matter of fact, you can pick up quite a few colour schemes for yourself, from the displays, and new tricks for your garden, and flower arrangements for your dinner-table. The Garden Club of America section will be a study in civic planting, and the exhibits of the Federated Garden Clubs of New York have a Chinese leitmotif.

All this magnificent florescence has been planned months in advance for you by Richardson Wright (Editor of "House & Garden"), Mrs. Harold I. Pratt, Mrs. Samuel Seabury, Mrs. William A. Lockwood, and others. If you're dead set on winning a prize, information about schedules, etc., may be had from 598 Madison Avenue, New York City.

Spring in Natchez

If you love old houses and are interested in following, through them, the history of America and the South, you might plan to go to Mississippi about the twentieth of March. The

rich, black soil of the Natchez district, in some places fourteen feet deep, supported one of the great planter aristocracies of the South. In the middle of these fertile fields, buttressed by the levees against the threat of the river, stood the planters' houses, in a romantic tangle of roses and Spanish moss—houses as proud and as confident as the people who built them. From the prodigal richness of those fields came the houses, the outbuildings, and all they contained: the horses that filled the big stables; the heavy brocades and light mulls and laces of the women's dresses; the silver candelabra, shipped from England, that stood to light the music-stand and the gaming-table. The steamboats that threaded the river from Saint Louis to New Orleans stopped to pick up the produce of those fields, the lumber, the sugarcane and, above all, the cotton that the South sold to the world.

Many of the houses were built when Natchez belonged to Spain; the rest, during the first half of the nineteenth century. Almost all of them are still lived in, some by the descendants of the people who built them. Through the Natchez Garden Club, whose tour starts March 20 and ends April 2, you can see all these houses, just at the time of year when they are at their best.

Chinese food plus



In investigating the food delivery services of New York, we discovered that Ruby Foo's East Side Restaurant has a service that is new and, as far as we know, unique. They send out, with the food, a Chinese waiter, at no cost but his transportation. He will bring the food, heat it up, serve it, and disappear with the dishes, taking everything out of your hands.

They have the simpler Chinese dishes, like roast pork, and the more exotic ones, like *guy kew*, which consists of white chicken balls and Chinese vegetables. If you feel like having something a little different, you might try this with rose-petal wine or Chinese herb brandy.

Sidewalk Tours


There is a new organization, called Sidewalk Tours, that will be invaluable when out-of-town friends arrive and want to be shown around, just when you are at your busiest. The young organizers of Sidewalk Tours have their offices in the narrowest house in New York, where Edna St. Vincent Millay once lived.

Their object is to introduce you to New York as intimately, as quickly, and as entertainingly as possible. You'll be surprised, and, if you are a native, horrified, to discover how little you know. If you resent that

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THE TOWN

flat statement, what about the Fence at Bowling Green? The holes in the Morgan Building? The Fulton Street dead-line? Could you lead your visiting cousin right to a miniature China, Russia, Spain or Italy? Could you show your elderly aunt the quiet, small-town atmosphere of Greenwich Village? Would you want to?

Being intelligent young women, they refuse to take more than five people at a time, realizing that more than five make a group which no one enjoys. These tours are really great fun and cost usually about \$2.50, which includes tea or lunch and all the incidentals, like buses and street-cars. You can telephone Sidewalk Tours, at Walker 5-8970, and, if you want them to, they'll come and fetch you at your own house.

Traditional French

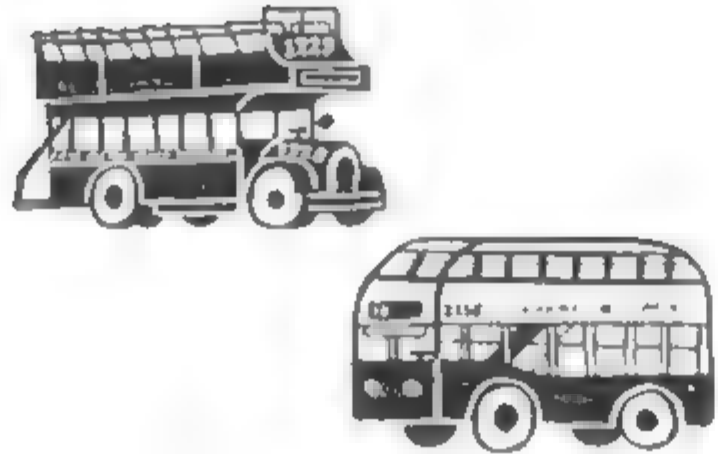
The Mont d'Or, at 255 East Forty-Eighth Street, with its white table-cloths, its cream-coloured walls, bare except for a few posters, is very like any restaurant in any French provincial town. You might expect to see a solid bourgeois family, studying the menu with serious faces and great concentration. The cooking deserves it. The sauté dishes are in the best French tradition—nothing but the best butter. They have the regular French bread, in long, crisp loaves and a light, simple *vin ordinaire*. The surprising element is the service, which is miraculously quick.

Contemporary-classical

Something new in the way of musical events is taking place this winter at the New School for Social Research, where a series of chamber-music programs, called Contemporary Music Concerts, is being given.

These concerts have been organized by three of America's most prominent musicians, Mark Brunswick, the composer and pianist; Roger Sessions, one of the leaders in modern musical composition; and Edward Steuermann, the pianist and instructor. The programs consist of modern and classical works, grouped according to their musical relationship, instead of being segregated chronologically. The March 22 program, for example, includes Bartók's "Second Violin Sonata," some songs by Debussy, and Hindemith's "Fourth Quartet"; the April 19 program is made up of Brahms' "Clarinet Sonata in F," songs by Schoenberg from the "Hängende Gärten" of Stefan George, and the Sessions "Quartet."

Aside from the Galimir Quartet, among the assisting artists are Mr. Steuermann and Jacob Gimpel, pianists, Louis Krasner, violinist, and Hertha Glatz, mezzo soprano.



The Rockaway

It often takes the arrival of some one from out of town clamouring for lobsters and oysters and crabs to make us look around for seafood restaurants. Here is an address new to us, a modest address, The Rockaway, 159 East Forty-Second Street, where you'll find good, exceptionally fresh, seafood, at very low prices.

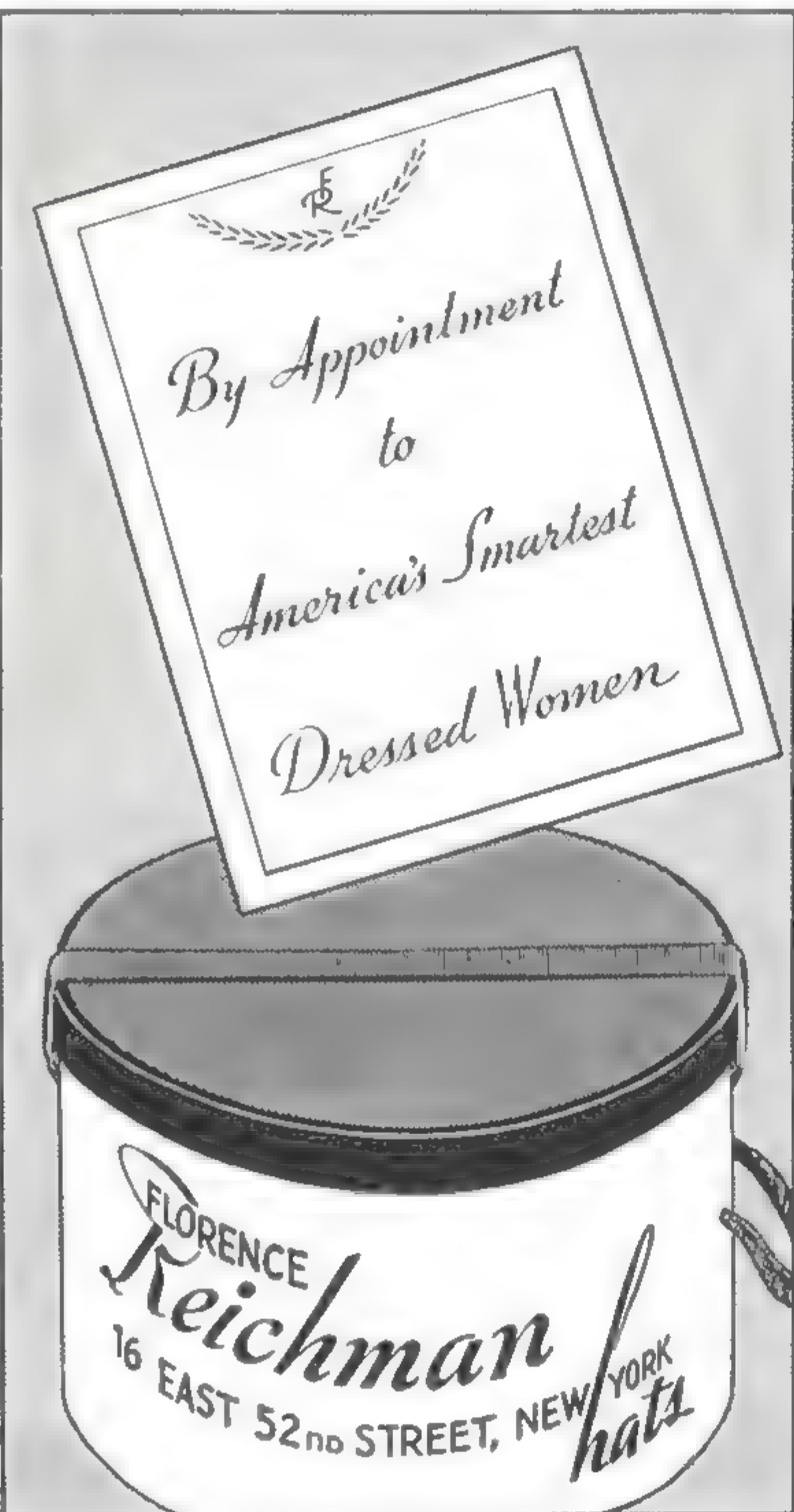
The Rockaway has been in business for decades. There's no *chi-chi* about the place—no music or atmosphere. But whatever you order is good. For slightly over a dollar, you can have shrimp served with mayonnaise on the side (what a relief from the usual crude, red cocktail sauce—so strong it destroys all taste of the shrimp), broiled lobster, Julienne potatoes, lettuce and tomato salad (tossed with a dressing so good we took some away), dessert (or cheese), and coffee.

And a final word about The Rockaway cellar: besides an adequate stock of the more usual wines, we were glad to find they have had the good sense to carry some of that excellent Chilean wine of Rhine-ish type—so right for seafood. Also you can get a white Grecian wine with a rather piquant taste—and Oozoo (at least that's the way it sounds) which all who have been in Athens will remember—probably with nostalgia for the bar of the Grande Bretagne.

Town gossip

....The gay, colourful oils of J. G. Domergue, the noted Parisian portrait-painter, will be on exhibition at the Durand-Ruel Galleries, 12 East Fifty-Seventh Street, until March 18....

....Kirsten Flagstad will give her second recital of the season on March 6 at Carnegie Hall.... "FLANEUR"



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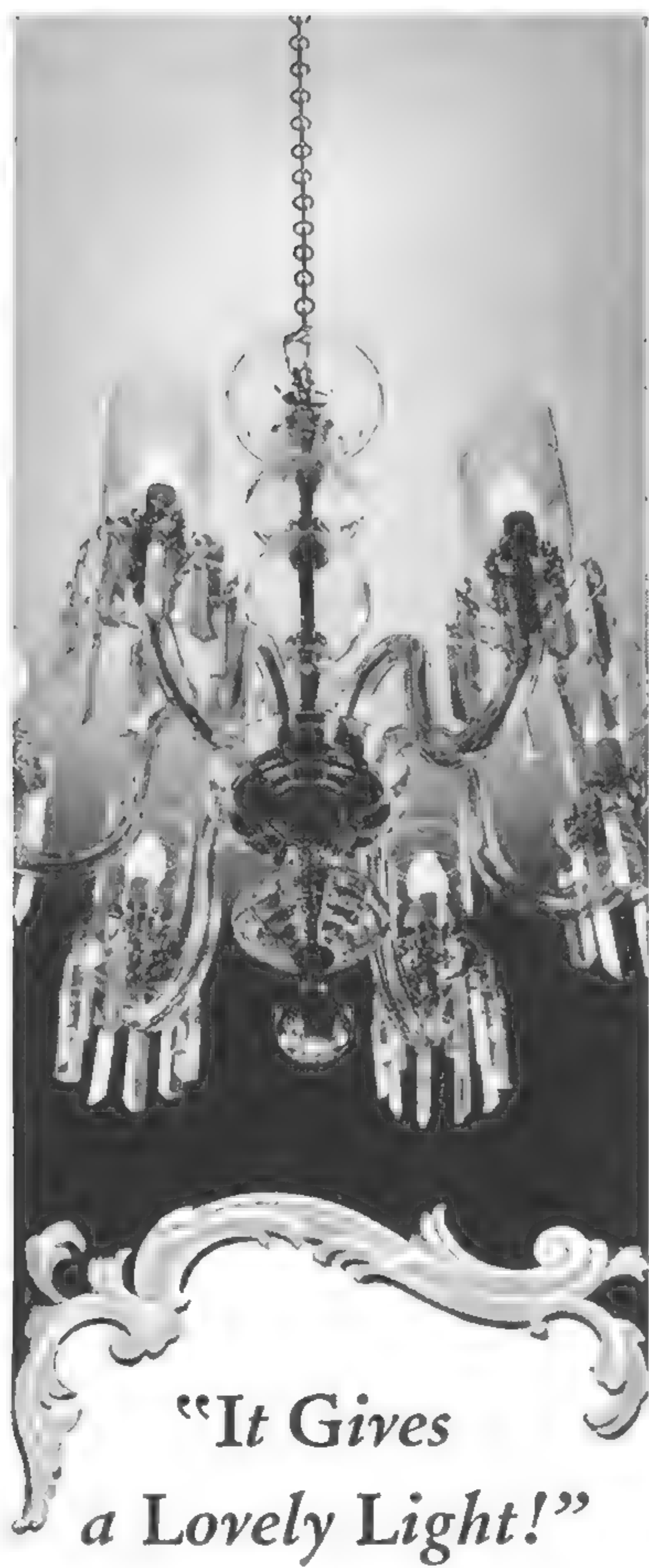
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SOCIETY

BIRTHS

NEW YORK

Gilpatric—On January 4, to Mr. and Mrs. Roswell L. Gilpatric (Margaret F. Kurtz), a daughter, Elizabeth Leavitt Gilpatric.

Hewes—On January 8, to Dr. C. Tyson Hewes and Mrs. Hewes (Ann Moses), of "Eastern Point," Connecticut, twin sons.

Langmuir—On December 31, to Mr. and Mrs. Peter B. Langmuir (Nancy Stevenson), a son, Stevenson Langmuir.

McLane—On January 27, to Mr. and Mrs. W. Lawrence McLane (Elizabeth Fish Benjamin), of New Canaan, Connecticut, a son, James Woods McLane.

Minor—On January 9, to Mr. and Mrs. Charles H. Minor (Elizabeth L. Leeming), of Darien, Connecticut, a daughter, Elizabeth Lonsdale Minor.

Semler—On December 31, to Mr. and Mrs. R. Norman Semler (Mary Irwin Howell), a son.

Slack—On January 3, to Mr. and Mrs. Henry Campbell Slack (Marianne J. Houston), a son, Henry Campbell Slack, junior.

Wright—On January 25, to Mr. and Mrs. Edward H. Wright, third (M. Beatrice Shepard), a daughter, Sandra Wright.

CHARLOTTE, NORTH CAROLINA

Hamilton—On December 4, to Mr. and Mrs. Herman Hamilton (Edith Gilchrist), a son, James Hamilton.

Nisbet—On January 2, to Mr. and Mrs. Everett Phifer Nisbet (Mary McLure), a daughter, Maude Elizabeth Nisbet.

DULUTH

Bradley—On December 27, to Mr. and Mrs. Jesse Duncan Bradley (Mary Alice Manley), a daughter, Mary Ann Bradley.

ELMIRA

Fassett—On December 30, to Mr. and Mrs. John H. Fassett (Harriet Booth), a daughter, Mary Booth Fassett.

MEMPHIS

Russell—On January 11, to Dr. Perry Russell and Mrs. Russell (Dora Butcher), a son.

NORFOLK

Harrison—On January 3, to Mr. and Mrs. George Byrd Harrison (Isabel Christine Conwell), of Norfolk, Virginia, twin daughters.

PHILADELPHIA

Cameron—On January 6, to Mr. and Mrs. Nicholas Guyot Cameron (Katherine M. Rogers), of Ardmore, Pennsylvania, a son, Nicholas Allen Cameron.

Byers—On January 11, in Pittsburgh, Pennsylvania, to Mr. and Mrs. J. Frederic Byers (Jeanne Marie Decroix), of

BIRTHS

Sewickley, Pennsylvania, a daughter, Marie-Maude Byers.

POUGHKEEPSIE

Callendar—On December 11, to Mr. and Mrs. Robert Callendar, a son.

SEATTLE

Ryan—On January 6, to Mr. and Mrs. John E. Ryan, junior, a son, John E. Ryan, third.

TAMPA

Thompson—On December 12, to Mr. and Mrs. Albert Thompson (Susan Thornton), twin daughters, Jean Thompson and Joan Thompson.

Warren—On December 19, to Mr. and Mrs. James W. Warren (Phyllis Turner), a daughter, Cora Lorene Warren.

UTICA

Foster—On December 21, to Mr. and Mrs. Townsend Foster (Marjorie Ellis), a son, Scott Packard Foster.

Owens—On December 8, to Mr. and Mrs. John V. Owens (Jane Nichols), a daughter, Judith Owens.

Williams—On December 14, to Mr. and Mrs. Wistar Williams (Harriette Dimon), a daughter, Marie Williams.

ENGAGEMENTS

NEW YORK

Finlay-Pyle—Miss Ann Finlay, daughter of Mr. and Mrs. Cecil Finlay, of Havana, Cuba, to Mr. James Tolman Pyle, son of Mr. and Mrs. David H. McAlpin Pyle, of New York and "Hunting Hollow," Far Hills, New Jersey.

Ladd-Hanan—Miss Frances Wood Ladd, daughter of Dr. William Sargent Ladd and Mrs. Ladd, of New York, to Mr. Herbert Garthwaite Hanan, of East Portchester, Connecticut, son of the late Herbert Wilmer Hanan and Mrs. Hanan.

Ordway-Mills—Miss Dorothy Ordway, daughter of Mr. and Mrs. Samuel G. Ordway, to Mr. Charles James Mills, son of Mr. and Mrs. Edward S. Mills.

Post-Santamarina—Miss Frances Lott Post, daughter of Mr. and Mrs. Fred H. Post, of East Williston, Long Island, and Aiken, South Carolina, to Mr. Ricardo S. Santamarina, son of the late Mr. and Mrs. Enrique Santamarina, of Buenos Aires, Argentina.

Siems-de Peyster—Miss Dorothy Shelby Siems, daughter of Princess Irbain Khan-Kaplanoff and the late Chester P. Siems, to Mr. James Abercrombie de Peyster, son of Mr. Frederic Ashton de Peyster, of New York, and of the Countess Bohdan de Castellane, of New York and Menton, France.

CHARLOTTE, NORTH CAROLINA

Landingham-Condon—Miss Susan Deane Van Landingham, daughter of Mr. Ralph Van Landingham, to Mr. Norman Condon, junior, of New York and Blowing Rock, North Carolina.

CINCINNATI

Wyman-Prosser—Miss Edith Wyman, daughter of Mrs. Francis Smith Wyman and Mr. Phillip Wyman, to Mr. Willets Prosser, son of Mr. Thomas H. Prosser, of New York.

CLEVELAND

Greene-Perry—Miss Helen Wade Greene, daughter of Mr. and Mrs. Edward B. Greene, to Mr. Albert Dean Perry, son of Mr. and Mrs. Drake T. Perry.

Humphreys-Tewksbury—Miss Daphne Elizabeth Humphreys, daughter of Mrs. Morris Humphreys, to Mr. Baird Russell Tewksbury, junior, of Houston, Texas, son of Mr. and Mrs. Baird Russell Tewksbury, of Cleveland, Ohio.

Lohmiller-Little—Miss Sue Turner Lohmiller, daughter of Mr. and Mrs. Calvin A. Lohmiller, and Mr. Bascom Little, junior, son of Mr. and Mrs. Bascom Little, of Cleveland Heights, Ohio.

Rowley-Snow—Miss Jane Rowley, daughter of Mr. and Mrs. Charles Bacon Rowley, to Mr. Ralph Briggs Snow, son of Mr. and Mrs. Ralph Harmon Snow, of Harwichport, Massachusetts.

DAYTON

Hilton-Jackson—Miss Katharine Talbott Hilton, daughter of Mr. and Mrs. Philip Schuyler Church, of Dayton, Ohio, to Mr. Edwin Smith Jackson, son of Mr. and Mrs. Donald E. Jackson, of Providence, Rhode Island.

ELIZABETH

Dunlap-Weeks—Miss Helen Dunlap, daughter of Mr. and Mrs. Charles Cor-

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SOCIETY

ENGAGEMENTS

nell Dunlap, to Mr. John Carnes Weeks, son of Mr. and Mrs. Edward Augustus Weeks.

ORANGE

Francisco-Hood—Miss Gail Francisco, daughter of the Reverend Wellington P. Francisco and Mrs. Francisco, of Orange, New Jersey, to Mr. Alan Condit Hood, son of Mr. and Mrs. Fred R. Hood, of East Orange, New Jersey.

PLAINFIELD

Barlow-Perkins—Miss Esther Barlow, daughter of Mayor DeWitt D. Barlow and Mrs. Barlow, of Plainfield, New Jersey, to Mr. Seymour Perkins, junior, son of Mr. and Mrs. Seymour Perkins, of Plainfield.

READING

Baker-Gross—Miss Jean Alice Baker, daughter of Mr. and Mrs. Ray L. Baker, to Mr. William David Gross, son of the late William David Gross and Mrs. Gross.

Bankes-Shaddock—Miss Ruth Bankes, daughter of Dr. Claude W. Bankes and Mrs. Bankes, to Mr. Marshall D. Shaddock, son of the late J. F. Shaddock and Mrs. Shaddock.

Muhlenberg-Johnsen—Miss Mary Muhlenberg, daughter of the late Frederick H. Muhlenberg and Mrs. Muhlenberg, to Mr. Alan Johnsen.

RICHMOND, VIRGINIA

Dougherty-Watkins—Miss Gertrude Graham Dougherty, of "Woodley," Berryville, Virginia, daughter of Mr. and Mrs. Graham Dougherty, to Mr. William Bell Watkins, junior, son of Mr. and Mrs. William Bell Watkins, of Berryville.

Epps-Hotchkiss—Miss Alice Gillet Epps, daughter of Mr. and Mrs. Frank Dashiell Epps, to Mr. Chales Warner Hotchkiss, of Cleveland, Ohio, son of the late Chales Warner Hotchkiss and Mrs. Hotchkiss.

McKinney-Garnett—Miss Mildred Booth McKinney, daughter of Captain Stephen Booth McKinney, U. S. N., and Mrs. McKinney, to Mr. Alexander Yelverton Peyton Garnett, junior, of Baltimore, Maryland, son of Dr. Alexander Yelverton Peyton Garnett and Mrs. Garnett, of Washington, D. C.

Rennolds-Burke—Miss Beulah Branch Rennolds, daughter of Mr. and Mrs. Edmund Addison Rennolds, to Mr. Bowles Armistead Burke, son of Dr. M. O. Burke and Mrs. Burke.

SPRINGFIELD, MASSACHUSETTS

Wellman-Greene—Miss Constance Wellman, daughter of Mr. and Mrs. Hiller C. Wellman, and Mr. Bartholomew A. Greene, son of Mrs. Bartholomew A. Greene, of Brooklyn, New York.

ENGAGEMENTS

SYRACUSE

Hancock-McClintock—Miss Helen Hancock, daughter of Mr. and Mrs. Stewart Hancock, of Syracuse, New York, to Mr. Henry Lockwood McClintock, son of the late Norman McClintock and Mrs. McClintock, of New Brunswick, New Jersey.

Hancock-McConaughy—Miss Marian Hancock, daughter of Mr. and Mrs. Stewart Hancock, of Syracuse, New York, to Mr. James Lukens McConaughy, junior, of New York, son of Dr. James Lukens McConaughy and Mrs. McConaughy, of Middletown, Connecticut.

Hiscock-Murray—Miss Henrietta Hiscock, daughter of Mr. and Mrs. L. Harris Hiscock, of Skaneateles, New York, to Mr. Robert Douglas Murray, son of Mr. and Mrs. G. Walter Murray, of Syracuse, New York, and New York.

Luby-Phelps—Miss Caroline Larned Luby, daughter of Dr. Daniel Francis Luby and Mrs. Luby, of Syracuse, New York, to Mr. Sidney Rolland Phelps, third, of Syracuse, son of the late Dr. Sidney Prentice Phelps and Mrs. Phelps, of Malone, New York, and Florida.

Palmer-Hawkins—Miss Harriet Palmer, daughter of Dr. Joseph Palmer and Mrs. Palmer, of Syracuse, New York, to Mr. H. E. Astley Hawkins, of New York and Worthing, Sussex, England.

UTICA

Alliaume-Beattie—Miss Doris Alliaume, daughter of Mr. and Mrs. Curtis Alliaume, to Mr. William H. Beattie, junior, son of Dr. William H. Beattie and Mrs. Beattie.

MacDonald-Stewart—Miss Mary MacDonald, daughter of Mr. and Mrs. John N. MacDonald, to Mr. J. Gibb Stewart, of Montreal, Canada.

Roberts-Wheeler—Miss Caroline Stewart Roberts, daughter of Mr. and Mrs. Walter F. Roberts, to Mr. Murray Wheeler, son of the late Russel Wheeler and Mrs. Wheeler.

Sicard-Beilby—Miss Esther B. Sicard, daughter of Mr. and Mrs. George Hallam Sicard, of Utica, New York, to Mr. George Beilby, of Albany, New York.

WATERBURY

Canfield-Waters—Miss Jane Castle Canfield, daughter of Mr. and Mrs. Wooster Canfield, to Mr. Edward Waters, son of Mr. and Mrs. Murray Waters, of West Hartford, Connecticut.

LaVigne-Walcott—Miss Jeanne Carolyn LaVigne, daughter of Mr. and Mrs. Jerome R. LaVigne, to Mr. William Stuart Walcott, third, son of Mr. and Mrs. William Stuart Walcott, junior, of Litchfield, Connecticut, and Daytona Beach, Florida.

Wallace-Baum—Miss Mary Mitchell Wallace, daughter of Mr. and Mrs. Hugh Mitchell Wallace, of Waterbury, Conn. (Continued on page 44)

*Germaine Monteil
blends the elegance
of rare navy blue
Alencon lace with
the youthful simplicity
of white piqué.*

*And Lilly Daché
"tops off" with a hat of
matching violets.*



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Beau Tie . . .

steals your boy friend's tuxedo tie and perches it in a little stiff gros-grain bow above your instep. A narrow collar of the ribbon almost encircles the shoe. Partial to Saturday night dates in black patent or blue calf.

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far famed
Tweed Males

Jackets	18 00
Skirts	13 90
Handbags	4 90
Hats	9 00
Reefer	39 00
Boxcoat	39 00

SOCIETY

(Continued from page 43)

necicut, to Mr. Richard Fitzgerald Baum, son of Mr. and Mrs. James E. Baum, of Lake Forest, Illinois.

WEDDINGS

NEW YORK

Balboa-Dillon—On December 8, in Brooklyn, New York, Mr. Vincent Balboa and Miss Mabel Whitesell Dillon.

Calvocoressi-Whitall—On February 18, Mr. John Leonidas Calvocoressi, son of Mr. and Mrs. Leonidas John Calvocoressi, of New York and New Canaan, Connecticut, and Miss Frances Stewart Whitall, daughter of Mrs. Thomas W. Whitall, of Katonah, New York.

Hudson-Shiras—On December 24, in Tyringham, Massachusetts, Mr. Barclay Markham Hudson, of Saint Louis, Missouri, son of the late Joseph Barclay Hudson and Mrs. Josephine Hudson, of Saint Louis, and Miss Sarah Patterson Shiras, of New York, daughter of the late Mr. and Mrs. James Oliver Shiras.

Knott-Aylesworth—On January 4, in Saint Bartholomew's Church, Mr. Robert G. Knott, son of Mr. and Mrs. David H. Knott, of New York and Glen Cove, Long Island, and Miss Dorothy Aylesworth, daughter of Mr. and Mrs. Merlin Hall Aylesworth, of New York.

Lee-Hunt—On December 3, at "Mount Holly Farm," Katonah, New York, Mr. Elisha Lee, son of the late Mr. and Mrs. Elisha Lee, and Mrs. St. John Hunt, daughter of the late Dr. James Ramsay Hunt and Mrs. Hunt, of New York and Katonah.

Shepard-Reed—On January 28, in Cold Spring Harbor, Long Island, Mr. Roger B. Shepard, junior, son of Mr. and Mrs. Roger B. Shepard, and Miss Mary Parmelee Reed, daughter of the late Lansing P. Reed and Mrs. Reed, of New York and Cold Spring Harbor.

Wing-Winants—On January 12, in New York, Mr. Stuart Bryce Wing, of Monkton, Maryland, and Westbury, Long Island, son of the late L. Stuart Wing and Mrs. Wing, of New York, and Mrs.

WEDDINGS

Garet E. Winants, daughter of Mr. and Mrs. Leigh Bonsal, of Baltimore.

BOSTON

McLanahan-Clark—On December 3, in the Emmanuel Episcopal Church, Boston, Massachusetts, Mr. George Xavier McLanahan, of New York and Watch Hill, Rhode Island, and Miss Sally Clark, daughter of Mrs. F. Haven Clark, of Nahant and Boston.

Smith-White—On January 28, in the Church of Saint John the Evangelist, Boston, Massachusetts, Mr. St. John Smith, junior, son of Mr. St. John Smith, of New York, and Miss Patricia White, daughter of Dr. James C. White and Mrs. White, of Boston.

DENVER

Gurd-Moore—On December 19, in Boston, Massachusetts, Mr. Fraser Newman Gurd and Miss Mary Louise Moore, daughter of the late Mr. and Mrs. Harold Moore.

DULUTH

Bearden-Rowe—On January 1, Mr. Roy Sidney Bearden, of Los Angeles, California, son of Mr. and Mrs. W. H. Bearden, of Dallas, Texas, and Miss Mildred Kathryn Rowe, daughter of Dr. Olin W. Rowe and Mrs. Rowe.

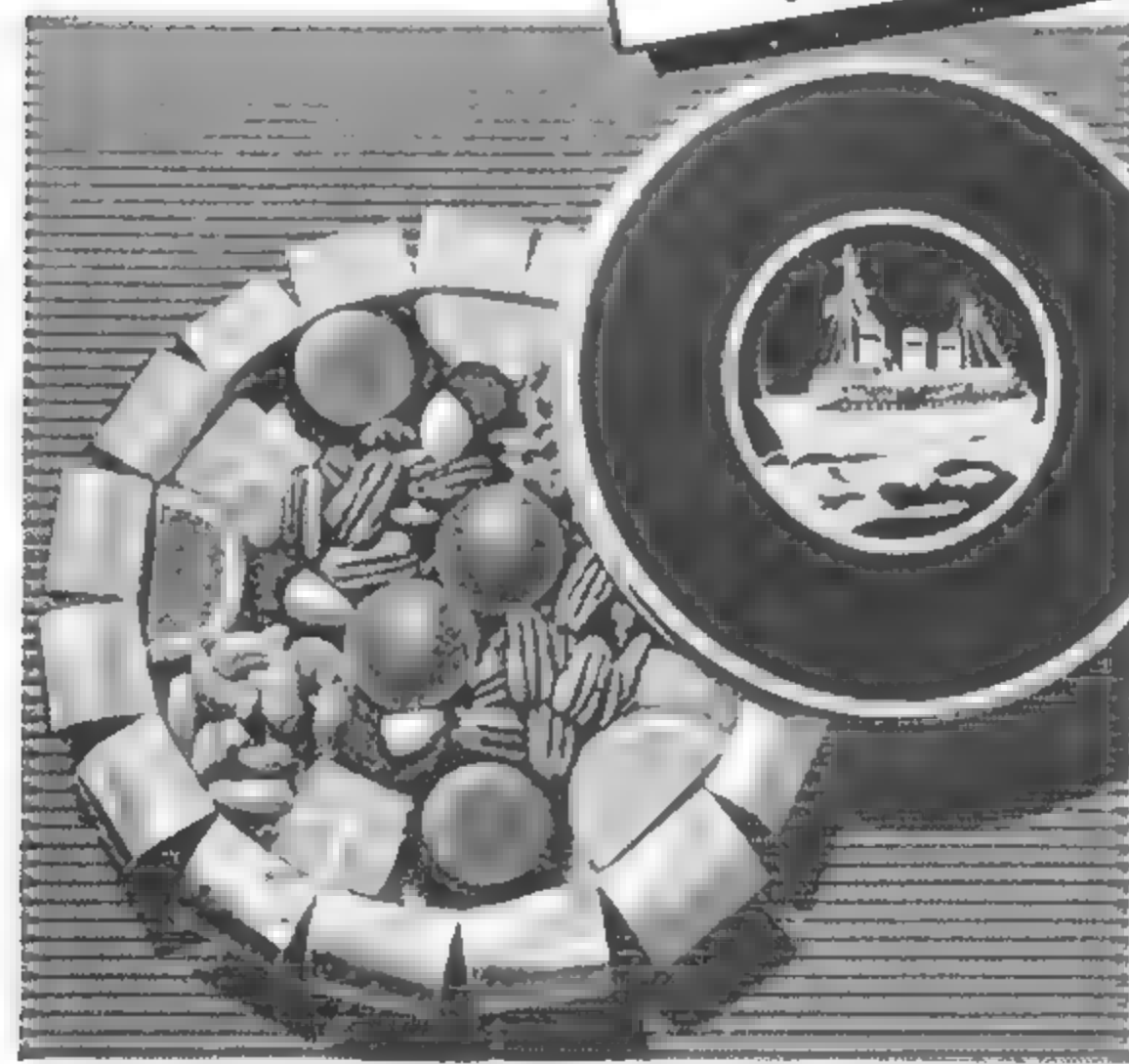
Edson-Smith—On December 14, Mr. Chauncey Lindsley Edson, son of the late Edward Darwin Edson and Mrs. Edson, and Miss Ruth Williamson Smith, daughter of the late Henry Francis Williamson and Mrs. Williamson.

LINCOLN, NEBRASKA

Haentzschel-Lau—On December 29, Dr. Lester E. Haentzschel, of Fulton, Missouri, son of Dr. A. D. Haentzschel and Mrs. Haentzschel, of Valparaiso, Indiana, and Miss Betty Burnham Lau, daughter of Mr. and Mrs. H. P. Lau.

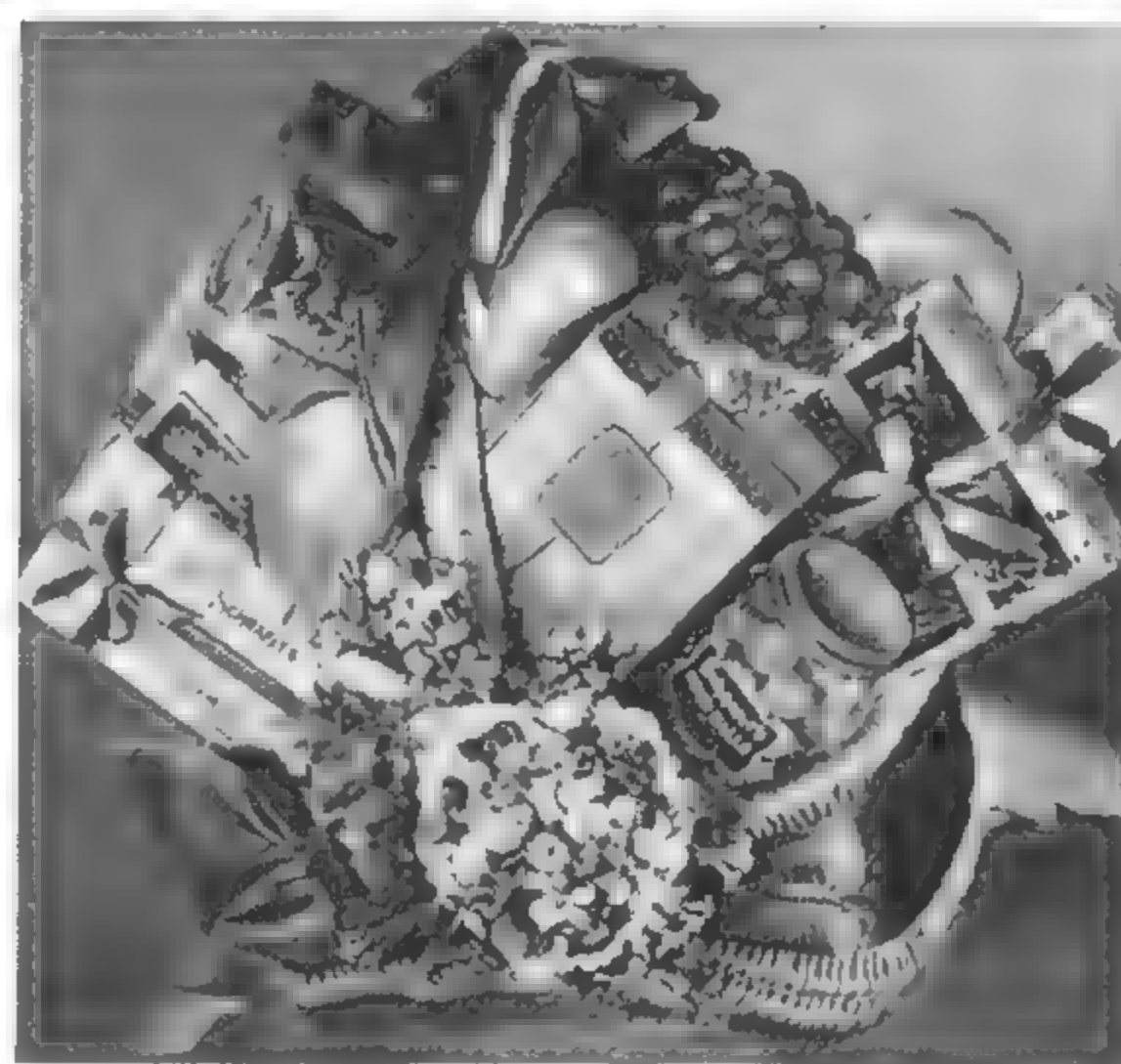
Hudson-McLaughlin—On December 26, Mr. Arthur H. Hudson, of Washington, D. C., son of Mrs. C. W. Hudson, of Maryville, Missouri, and Miss Jane McLaughlin, daughter of Mr. and Mrs. Edward Patrick McLaughlin.

Dear Jean—
Hope you have a
grand voyage!
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Smart Clientele, deft service, delicious food.
For "Pennywise New Yorkers"
Luncheon 50c, 65c Dinner 75c, 99c

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Champagne cocktail dinner \$1.10 & \$1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

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ROCKEFELLER PLAZA RESTAURANT—32 W. 50th St. Smart but informal. Plaza Room—club breakfast 60c, luncheon from 75c, dinner from \$1.00, cocktails from 25c. Old New York Room—luncheon from 75c, dinner from \$1.00, Cocktail lounge.

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CAFE LOUIS XIV—15 W. 49th St., Rockefeller Center. Cuisine Classique. Fine Wines, American Bar. Prix Fixe Luncheon \$1.50. Pre-Theatre Dinner \$2.00, also à la carte. 5 minutes from theatre district.

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Entertainment during supper.

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One of New York's outstanding restaurants. Famous for excellent food and service.
Luncheon \$1.10. Steak Dinner \$2.00.

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WHITE TURKEY TOWN HOUSE, 1 University Place on Washington Square. Delicious meals served in the informal surroundings of an old Colonial Inn. Open for luncheon and dinner. White Turkey Inn near Danbury remains open all year.

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Special three course luncheon \$.60, served 11:45 to 3. Four course dinner \$1. Soundproofed. Bar and Grill.

RESTAURANTS—with dancing

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EL CHICO, 80 Grove St., Greenwich Village. Dine and Dance in the atmosphere of Old Spain. Spanish Revue. Open 6 P.M. to 2:30 A.M. Daily except Monday. Dinner \$1.50 & \$2.00—No Cover Charge. Minimum Weekdays \$1.50—Saturday \$2—Air-Conditioned. CHelsea 2-4645—Listen NBC every week.

LARUE—45 East 58th Street, VOI. 5-6374. New York's smart rendezvous. Dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing 'till 4 A.M.

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The smooth lines of your frock depend on the fit of your slip . . . that's the secret of Rhythms designed by Patricia. You'll adore their good looks and love their long wear. And washable! My word! . . . there are Rhythms in stores which had twenty test washings with pure Ivory Flakes!

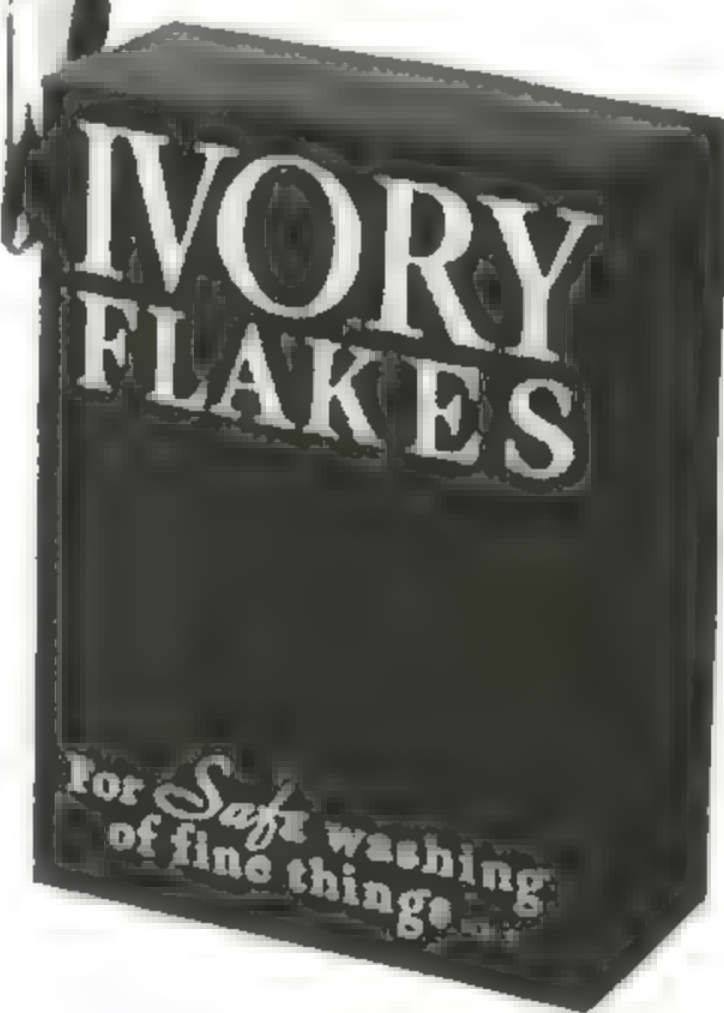
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RHYTHM BRA-SEE . . . the "slick" slip for knit or tailored fashions. Zips to the waist! Uplift bra-bandeau gives you a full-fashioned fit. Safely Ivory-washable.

All these styles in Floramor pure dye satin . . . about \$3.

RHYTHM FAVORITE in sweet "bon bon" tints . . . charmingly edged with Val-pattern lace and embroidery. Cherish the feminine colors with pure Ivory Flakes.

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"Please read my note to you on every Rhythm slip! It says . . . 'Wash with pure Ivory Flakes!'"
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Midshipman

our own little navy blue suit with white pique accents

Whether it carries the label of Molyneux, Mainbocher, Chanel, or Saks Fifth Avenue, the little navy blue suit with a dash of white pique, is news, and big news, for Spring. For these little suits, simple as a schoolgirl's, have the fresh, young, well-bred look that the fashionables prize. We particularly like this model, with its midshipman jacket and its fan-pleated skirt. Juillard wool crepe. Also in black as well as navy. And in men's wear gray flannel. Sizes from 10 to 18. **29.95**. White pique pillbox, **5.00**. Debutante Shop, Seventh Floor.

Vogue

incorporating
VANITY FAIR

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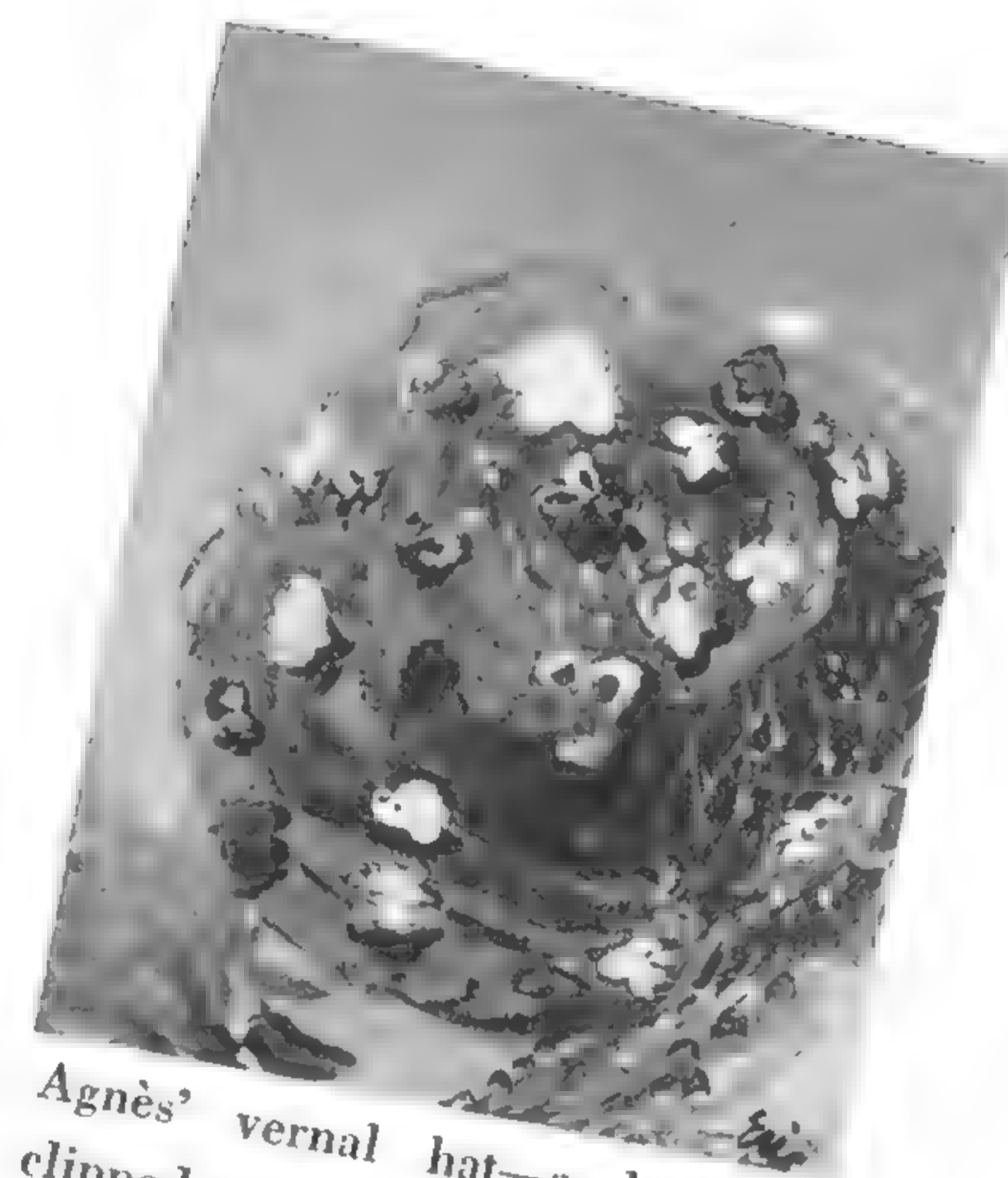
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Agnès' vernal hat—a lawn of clipped green tulle planted with flowers and called, with a bow toward America, "Prairie." Eric painted it. Hat from Henri Bendel

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Vogue's-eye view of the Paris Openings

You heard the news of the Paris Collections
in Vogue's broadcast from Paris over N. B. C.
The radio photo below shows M. Lelong, Mlle. Chanel,
and Mrs. Ives of Vogue at the microphone.
Now you see Vogue's choices in this issue.
You see the Air of Innocence abroad,
the young doll-like figure coming out of Paris.



M. LUCIEN LELONG, Mlle. GABRIELLE CHANEL, MRS. RAYMOND IVES BROADCASTING FROM PARIS



She will wear a short skirt,
a starched petticoat, a nursery collar,
a bag like a picnic lunch-basket,
a plaid "Chamberlain" (new term for umbrella),
a quaint 1860 bonnet tied on her head,
a chignon (or bun) of false hair,
brief crocheted mittens, brief button boots.
She'll wear them—not all at once, need we say?—
but choosing just enough to give her
the innocent air that is the new climate for 1939



Out of the Paris Openings a new breath of life— The Air of Innocence

In this issue—

**gypsy and peasant fashions,
school-girl quaintness,
bonnets and chignons,
petticoat dresses,
checks, stripes, plaids,
bustles, basque jackets,
rounded hips,
lady-like lingerie accents,**

In the next issue—March 15

**the full brilliant story of
the Paris Collections, from
the buttons on prim boots
to the new false chignon**

PARIS, the worldly, the sophisticated—Paris where a woman is hardly considered a passable beauty until she is thirty-five—this Paris has suddenly gone completely innocent, quaint, modest, girlish. Perhaps this is not such a drastic change for Americans who have always followed the youth cult in fashion, but it is a complete about-face for Parisiennes.

Sophisticated, unflattering coiffures, long slim lines, flat hips have disappeared. If you follow the advice of Paris, you will wear a braided chignon at the nape of the neck, even if that chignon has to be false hair. You will tie an 1860 bonnet under your chin like that Talbot opposite. Your hips and bosom will curve out from the tiniest possible waist (quite girlish curves, not voluptuous Mae West ones). Your skirts will be short and full with occasional glimpses of starched white or taffeta petticoats—see them on page 59. Your prim bodice will button snugly. You will adopt, meticulously, the pristine whiteness of gloves, of frilled lace or lawn collars and guimpes. You may even take to wearing hand-tucked handkerchief linen slips and nightgowns, trimmed with Valenciennes—lingerie like that in your grandmother's trousseau.

For evening your clothes will have a modest grace about them. You can choose between the provoking gypsy modesty of Chanel's bodice-and-skirt dresses (page 56a), Mainbocher's peasant types (page 56), or the eighteenth-century modesty that is in every collection. You may cloak yourself in a childish short cape with a hood. Your whole manner will undergo a change if you want to wear these clothes with conviction. They belong to the woman with an appealing voice, gentle hands, graceful carriage—qualities too long missing.

When you talk about clothes, you call up words long in disuse—words such as Irish crochet, guimpes, pantalettes, eyelet embroidery, button-boots, shawls, reticules. Maybe there'll even be a crop of 1939 babies christened Sophia, Amelia, Melanie, Matilda, and Kate—following this new spirit in fashion.

Of course, there are admirable chic straight exceptions to this soft hearted girlish charm. There are Molyneux's pencil day skirts with boleros (look on page 65); there are Schiaparelli's straight skirts (but even they may have a faint suggestion of a bustle)...both are softened by angelic lingerie blouses.

**Vionnet's black surah dress,
pantalettes and petticoat of
starched embroidered muslin**



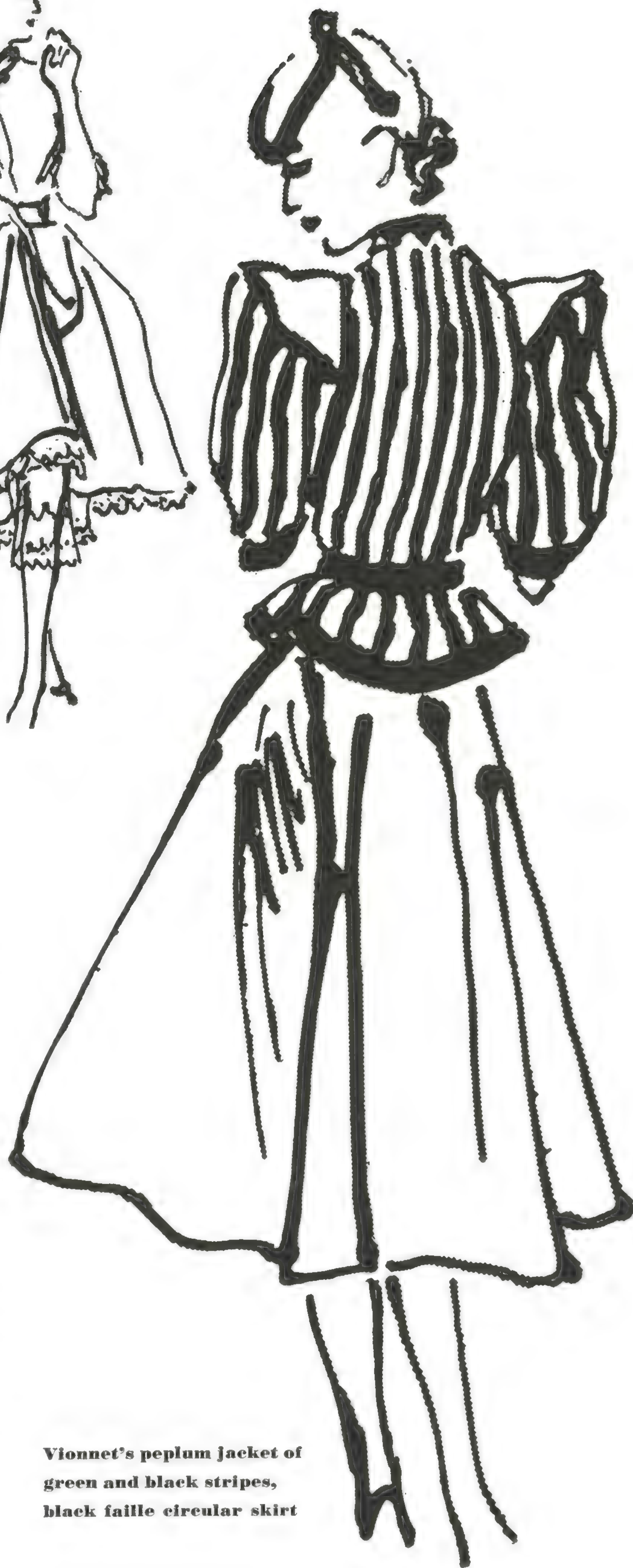
There are Vionnet's straight, Greek evening gowns. Balenciaga plays with a tight-skirted bustle idea for evening and day (page 64). There are unexaggerated, "easy" skirts everywhere: Chanel's pocketed skirts, Molyneux's welt-seamed gored skirts, Creed's two-seam bias skirts, and others. Wear these if you are cautious; but don't complain that full, gathered, pleated, circular or flounced skirts make hips look too round, because that's what you're going to consider smart, sooner or later. When even Vionnet, mistress of worldly fashion, flirts with petticoats and pantalettes (example above), you know that quaintness is a serious fashion.

The most important news—whether you take day clothes full or straight—is the exquisite white hand-worked lingerie touch which adds a lady-like quality to everything. Even the hats, at Schiaparelli and Paquin, are made of, or trimmed with starched lawn and lace or frilled organdie. One black straw sailor has long streamers of lace-edged lawn (page 56b).

Many snug jackets go no further than the waist, giving a neat firm look. Even boleros cling, and the only flaring jackets are over pleated or circular skirts. There are mess jackets at Rochas; fitted, short double-breasted jackets at Maggy Rouff; and, at Chanel, dozens of short, fitted jackets.

The ever present redingote is seen this season with a curved waist and flared skirt. Paquin makes a grey flannel one, the skirt flaring abruptly out from the hips, the waist very small, the whole worn over a striped shirting dress. Creed's topcoats are usually loose, generally large-pocketed, small-collared, and often PLAID. His wonderful sunset plaid one is on page 67. Mainbocher likes to gather his coats, peasant manner, as you see in the blue wool coat on opposite page.

As a substitute for black, Molyneux brings out a new colour christened "navy-green." It's a dark green, with a deep blue cast, a challenging colour when used with white. His bolero and dress in this colour are on page 65. Navy-blue is all over Paris. The whole gamut from beige to brown is run: café-au-lait, taffy, caramel, ginger, and henna. A luscious shade of copper coloured satin is used by Balenciaga for the dinner suit on page 54. (Continued on page 140)



**Vionnet's peplum jacket of
green and black stripes,
black faille circular skirt**



**Alix's black silk jersey jacket,
red-and-grey striped silk dress,
very rounded hips**

**Mainbocher's blue wool coat,
very liberally gathered,
rounded hips again**



**Mainbocher's naïve wool dress,
plaid petticoat, plaid gloves,
"lunch basket" bag, umbrella**

At the Paris Openings

vic

**Balenciaga's moire cape,
a deep flounce gathered
onto a pointed yoke**



**Balenciaga's dinner-suit
of copper coloured satin,
the skirt shirred up in back**



**Lelong's kindergarten apron
on a black tulle dress,
stiffened with crinoline**

In Paris —

**Mainbocher's black silk jersey bodice,
and a full guileless skirt
of white embroidered organdie**



**Molyneux's narrow silhouette,
Directoire dress and coat of
pink crêpe, leaf embroidery**

**Schiaparelli's cape,
pink satin ruching on
pink-and-olive satin velvet**



**Chanel's white organdie skirt,
embroidered in blue,
blue grosgrain bodice**

Innocence to Elegance



MAINBOCHER'S PEASANT at the Paris Openings—a black tulle dress topped with a paillette-embroidered apron



CHANEL'S GYPSY—a white lingerie blouse and skirt of plaid taffeta. Imported by I. Magnin, San Francisco, Los Angeles



**Maggy Rouff's blue wool suit—
fitted waist-long jacket
over a full-skirted dress**



**Molyneux's navy-green suit—
with bolero, easy skirt,
lingerie blouse. (Imported by Macy's)**



**Alix's black wool dress,
bolero buttoned to belt;
white blouse. (Imported by Macy's)**

**Lanvin's black wool suit,
with flared corded basque,
white lingerie blouse**



**Schiaparelli's streamers
of lace-edged organdie
on a black straw hat**

*Paris jackets—
waist-length
or basque*



GAUZY HATS IN PARIS. Suzy manipulates a new fabric—stiffish Indian gauze—into a series of hats with soft-hearted charm. This one is called “Automobilist,” because it resembles a 1900 motoring hat. Creed’s black wool suit



Introducing—
Hats by two
new French talents—
Gabrielle
Victoria Crossier

PIGUET'S petticoat of white eyelet embroidery under a black wool dress



PIGUET'S blue satin suit, lingerie blouse and petticoat.

PIGUET'S striped taffeta petticoat under a blue serge suit

PATOU'S black faille suit, lingerie collar and petticoat.

PIGUET'S blue alpaca bolero, princesse dress, white petticoat



"Have you seen the new hats made by that young girl called 'Gabrielle?'"—Paris is asking. Though she's not more than twenty, she has a touch of genius, and she's turning out enchanting hats in her shop at 5 rue du Cirque. Opposite are three of her new models: the candy-pink felt with a curled brim, the tiny sailor crowded with Easter daisies, and the tobacco-yellow pill-box stabbed with a huge red rose.

"Have you seen the hats made by 'Victoria Crosnier?'" Paris asks, too. She did the hats for the French production of "Cyrano de Bergerac," after Christian Bérard's designs, and did them so successfully many women in the audience wanted them copied. Opposite are two; the mulberry Homberg veiled in blue, and the green straw with a huge bow in back. Those gay scarfs are from Arane—one embroidered with flowers, one with squirrels, two of plaid.



SCHOOLGIRL FROCKS FROM PIGUËT, MAGGY ROUFF, PIGUËT



SCHOOLGIRL FLOUNCES. Marcel Rochas' flounce, set higher at the centre-front.

Bruyère's pleated flounce bordering a skirt.

Maggy Rouff's two-foot flounce starting from the hips

Quaint schoolgirls at the Paris Openings



FRESH WHITE ACCENTS. Lanvin's organdie guimpe, with a jumper.

Chanel's white crêpe blouse, white braid-embroidery on a suit.

Chanel's white collar; white guimpe glimpsed through slits



TALBOT'S QUAIN 1960 BONNET—TO GO WITH A CHIGNON

TALBOT'S STIFF TAFFETA SAILOR, EXPOSING A BRAIDED BUN



APRON DRESS by Schiaparelli—
effect achieved by circular tucks.

BABY SHIRRING by Schiaparelli—
deep rows on the bodice.

PERT TAIL-COAT by Balenciaga—
curved front and jutting back



ANDRÉ DURST



At the Paris Openings

PAQUIN'S white net dress, all white satin bows and streamers, very English, very eighteenth-century. Boucheron jewels



ANDRÉ DURST

PATOU'S two idylls with more than a trace of Romney or Raeburn romanticism. Fine white English lace embroidered with white paillettes. Second, white satin gathered into an innocent neck and into a decorous skirt—here and there a green bow. Imported by Jay-Thorpe



BALENCIAGA. IMPORTED BY LORD AND TAYLOR



MAGGY ROUFF

RAWLINGS

BALENCIAGA'S BUSTLE. A bow-knot rears surprisingly in back of this two-piece dress. The bodice could be mistaken for a peplum jacket. Suzy's white grosgrain sailor. The jewels; from Boucheron

MAGGY ROUFF'S HIGH WAIST. An exceedingly full skirt, an exceedingly high, moulded waist—here's a two-piece black dress—with a blue-green band. Agnès' straw-basket hat. Mauboussin jewels

MOLYNEUX'S BOLERO. Navy-green—a new alternate for black—is this wool bolero and tight dress (some *are* tight). White grosgrain—that wide sash and enormous bow. Navy-green straw hat



MOLYNEUX

Three-line Story from Paris



CREED'S PIN-CHECKED SERGE SKIRT; BLACK WOOL JACKET

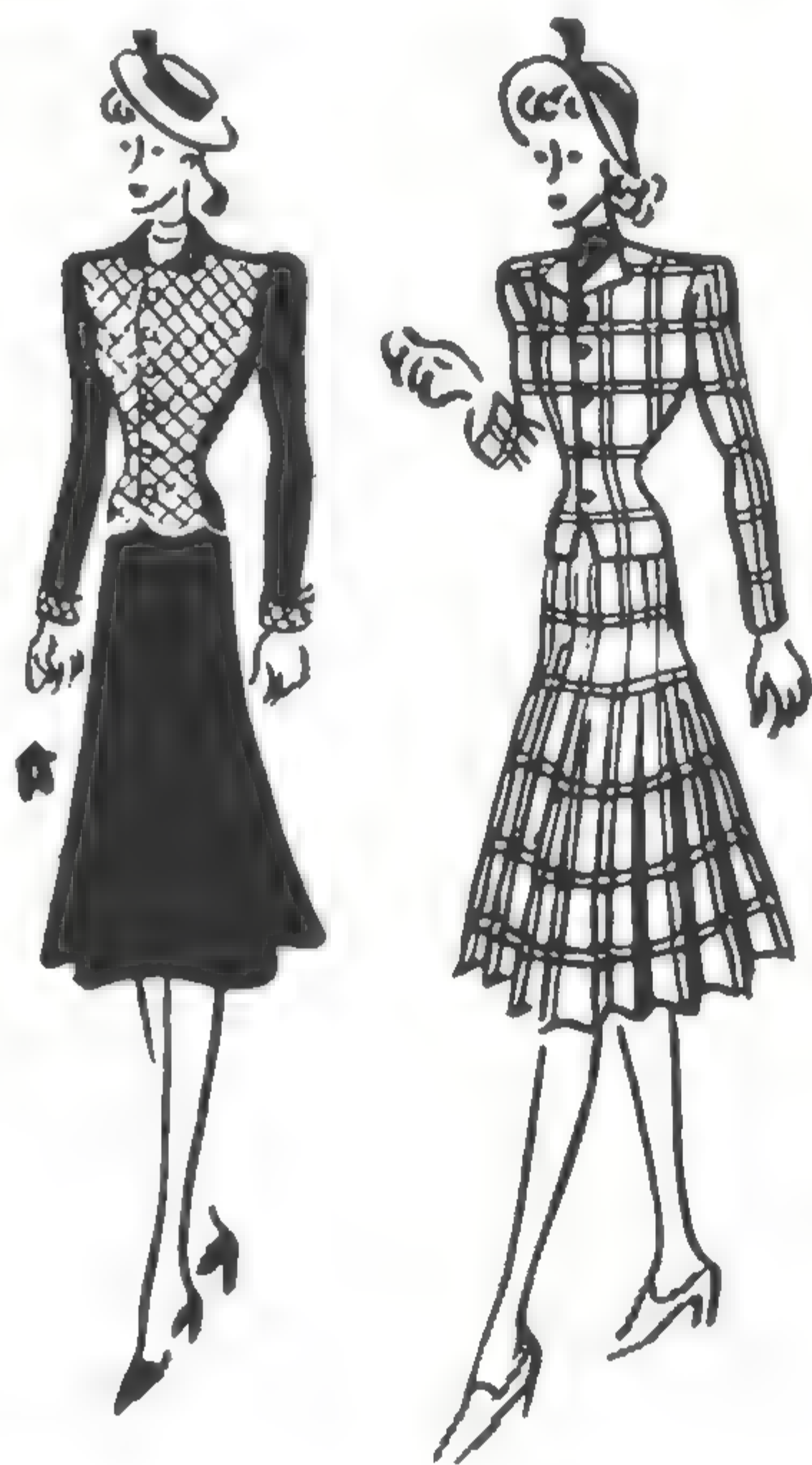


CREED'S CHECKED SKIRT; BEIGE JACKET



Lanvin's spare striped skirt under a thigh-length jacket.

Lanvin's loose, striped jacket, striped pleated skirt



Molyneux's plaid vestee fronting a black wool suit.

Molyneux's flaunting plaid suit of brown-and-beige wool

*Checks, stripes, plaids
at the
Paris Openings*



LOOSE, PLAID COATS AT THE OPENINGS. See the fanfare colour. See the liberal cut. Creed, a votary of plaids, uses one like a Turner sunset for a loose top-coat (left) that buttons over the chest and sweeps wide at the hem. Suzy's high straw hat. Charles James, young London designer, takes a holiday plaid for his intricately cut top-coat. He achieves a smooth-shouldered, loose-swinging look by such manœuvres as cutting the yoke and front panels all of a piece. Suzy straw hat with a gauze band



DANDELION YELLOW SPRINGS UP AGAIN in a crêpe dress with the very low waist-line. Raffia trims the broadcloth jacket. Germaine Monteil design. Bonwit Teller; Bullock's Wilshire, Los Angeles; Ransohoff's, San Francisco



THREE COLOURS SWEAR SUCCESSFULLY—orchid, red and fuchsia, alliance extraordinary, trisecting a dinner-dress of mat jersey. With it, wear a massive necklace; a length of jersey around your head. Bergdorf Goodman



Chinese ladies appear in "An Evening in Cathay" for the benefit of Chinese charities. (Article on page 115.)

THE OLD GUARD

NON-LIBERAL—AND PROUD OF IT—
ARE THE RAMPARTS OF NEW YORK SOCIETY

BY MARY VAN RENSSELAER THAYER

A FOREIGNER in New York, new to our ways and dipping through the welter of newspaper gossip columns, or even the more sedate social pages, might evolve a curious idea of New York's social world. The "society" he reads about seems to be largely a restless, homeless band of people who drift monotonously between the Colony Restaurant or "21," to El Morocco and the Stork Club, with an occasional interlude of Slavic whoopee at the St. Regis, under Serge Obolensky's ægis.

This smart little group of socialites, who never seem to tire of their own endless company, publicize their tastes, whimsies, and general design for living with an accepted lack of reticence. Outrageously hatted, frocked to an ultimate chic, their make-up changes through the hours with chameleon rapidity. Modishly emaciated bodices are undergarmented in a strip of "Lastex," a wisp of silk. Silhouette trouble dulls any interest in food. The desire to see and be seen slims home life to a shadow. Sleeping all morning, lunching out, shopping or bridge until cocktails, climaxed by the eternal rendezvous in a clamorous night-club—adds up to a perfect day. They are much of the moment, brightly brilliant, totally without roots.

Striking in contrast is another New York society—permanent, prosperous, and safe. Its self-esteem is ingrown and needs no outside admiration. Dubbed The Old Guard, because of a die-hard attitude towards the new order, it boasts a consummate conservatism. Strictly speaking, not all The Old Guard are "to the manner born." Their grandmothers may have roughed it in mining-camps or, less picturesquely, washed their own dishes. But with uniquely American adaptability, the present-day descendants have moulded their lives in an aristocratic pattern. This pattern has remained discreetly veiled from the public gaze. Only the initiated realize that it has a definite continuity, curiously like that found in the smaller communities throughout the country. Though drawn on a lavish scale, The Old Guard and its activities have a pleasantly small-town flavour.

The average member of The Old Guard belongs to an incredible number of miscellaneous clubs and subscribes to half a dozen concerts. There are meetings, one or more, every day of the week, either at private houses or at the Colony Club—traditional stamping-ground for The Old Guard and its younger counterparts.

Tuesdays at three, the Colony Club ballroom is packed solidly for the afternoon lectures, rather

on the intellectual side. The lectures run the gamut of a talk by Grover Whalen, on the World's Fair, to "An Hour of Poetry," presided over by Mrs. Dwight Morrow, the mother of Anne Lindbergh. Once a month, with a popular speaker as bait, husbands are lured to an evening session.

The Old Guard airs its thoughts with considerable passion at two discussion clubs, the Senior Fortnightly and the Junior Fortnightly. All barriers are down when the Juniors, meeting Monday afternoons, speak their minds on "Is Race Prejudice Ever Justified?", "Was Chamberlain Right?", or, in a lighter vein, "What Constitutes Eligibility?" The senior cohort, energetically headed by Mrs. Murray Crane and Mrs. C. Grant La Farge, is pretty non-liberal—and proud of it! The fur flies once a winter when an exciting joint-seance is staged with the Reading Club, perhaps, or a Boston discussion club. The Town Hall lectures are also well attended by The Old Guard. They are considered instructive, yet vaguely disquieting.

Most of The Old Guard cherish the happy illusion that they sew beautifully—and, in Lent, every one polishes up her gold thimble, ready to stitch for the poor. Sewing classes are arranged by smart parishioners of the leading churches—the most fashionable, perhaps, by the Fresh Air Association of the Cathedral of Saint John the Divine. A ten-dollar fee covers the cost of materials and, while the members sew or make a polite pretence of sewing, there is some sort of entertainment, usually of a musical nature, to distract them. Sometime during the morning, bouillon is served, and, at the end of the session, each lady takes her sewing home. The garments are returned with a flourish the following week—many of them having been ripped apart and re-sewn by more expert maids.

An exceedingly *collet monté* membership is that of the Monday Sewing Club. The members lunch together, but do little needlework nowadays, as most of them are at an age when threading a needle has become a difficult chore. Really serious stitchers join the Needle and Bobbin Club, whose aim is to preserve old needlework. They have plenty of fun on the side, with tea-parties and arranging exhibitions of embroidery and lace work.

The Garden Club of America is a rich and distinguished organization, whose leading light in New York is probably Mrs. Harold Pratt. More cosmopolitan than it sounds, members of this paragon of Garden Clubs make an annual junket to some spot of unusual (Continued on page 124)



The peasants of

WE were in the central part of Moravia, somewhere south of Olomouc, walking cross-country towards the village of Dreharovice. We were going westward, and it was early morning. The sun was just beginning to rise behind us. As it grew lighter, we saw a dog following us, and, after we had gone a little farther, he turned around and went back.

The wheat-lands of Moravia, south and west of Olomouc and Přerov, were brown with the ripe grain of August. The country was smooth and treeless, and the hills broad and low. In a little while, the pale grey early morning sky began to turn blue.

All around us, we could see people going into the fields to begin work. Some of them were riding on hay wagons, but most of them walked. The wagons were hitched to large black horses.

We had left the cities of Olomouc and Přerov far behind, but we walked on and on, thinking that this country could not be so very large. But it was large, and it was broad and unending. The grain-fields, in strips from ten to twenty strides wide, ran out of sight over the hills.

We came face to face with one of the peasants going into the fields, and he spoke to us as though we had known each other all our lives. He was rugged and brown like the wheat itself.

"There will be bread for all the people of Moravia this year," he said. "And even if there were not enough, there is plenty from last year in store. Ever since we became free men, we have made enough wheat for our flour."

He went into his field saying that he had his wheat to cut. His wife and sons came up the path and began helping him.

We went over the hill and walked down through a pasture at the bottom and up the slope of another hill. It was almost a kilometre from one hill to the other. When we got to the top, we could see the village of Dreharovice in the distance. All around us were peasants already at work cutting the wheat. They were Czechs, and they owned the land they farmed.

In the next field, there were three or four men at work, and twice as many women. The men were cutting the wheat with scythes, and some of the women were turning it over as it lay on the ground, while others were tying it into bundles.

The peasants laughed to think that it was not known that they owned the land they worked.

"We used to belong to the Baron," one of them said. "But that was long ago. The land is ours now. We are free."

The Land Reform Act of the State had changed many things in the lives of the peasants.

For a long time, they were the slaves of the landowner, many of them working all their lives without pay. Twenty years before was the beginning of the First Czechoslovak Republic. Since then, it was no longer possible for the Austrian and Hungarian nobility to own thousands of acres of land in Czechoslovakia, and hundreds of peasants to work it. The foreign-owned estates were being rapidly broken up into small farms. The freed peasants became the owners. They were happy and prosperous.

"We are proud to live in a country that made us free," one of them said. "We would go to war and die for it, because it is ours now. It would not be right if anything should happen that would make us lose all this. We want nothing to change it. Our people have been the Baron's peasants for many generations, and now for almost twenty years we have been free. At first it was hard for us to believe we were free, but now we know we are, and nothing is going to change it. We won't let anything change it."

We left the field and walked in the direction of the village of Dreharovice. In almost every field, some one was working with the wheat, either cutting it, turning it, or tying it. In some places, there were only two or three peasants, a man and his wife and perhaps his son or daughter. In others, there were groups as large as ten and twelve or more. The larger groups were made up of several families, and, in those cases, they had joined together to help harvest each other's fields. There were no children working. Most of them were playing in the village and along the brook that ran beside it.

On the slope of one hill, we came upon a group of five peasants. They were laughing and joking among themselves when we got there. Even after we had reached them, they continued to laugh. One of the men said they thought we were Americans who had come to offer them steamship tickets to America. He said they could tell we were not Germans or French or English because Americans always had a recognizable expression on their faces.

"Americans always look as if they are worried about something," he said.

The women were still convinced we had steamship tickets to offer them. One of the younger ones asked us to show her what the ticket looked like.

"America is a wonderful place," another woman said, "but we could not be as happy there as we are here in Dreharovice."

The women laughed among themselves, as women will, to think that any one would believe they would leave Dreharovice for any other place in the world, even America. (Continued on page 131)

Dreharovice by Erskine Caldwell



ONE OF THE PHOTOGRAPHS FOR ERSKINE CALDWELL'S BOOK, BY MARGARET BOURKE-WHITE, "LIFE" PHOTOGRAPHER

This impression of Czechoslovakian peasants is part of the new book, "North of the Danube," written by Erskine Caldwell, illustrated by Margaret Bourke-White, published by Viking Press



HORST

SPOT NEWS FOR SPRING Look for a rainfall, a deluge of dots—beloved among prints. Here are thirteen new varieties:

1. White-dotted jersey blouse with a blue jersey suit. The jacket—a bolero. The skirt—box-pleated. Red grosgrain sash. Saks-Fifth Avenue
2. Dots with lace—a Creole evening dress of red-and-white surah with black lace. Hattie Carnegie; I. Magnin, Los Angeles, San Francisco
3. Dotted sleeves of black-and-white crêpe in a black crêpe suit. The effect—that of a dress. Madame Pauline hat. Dress; Estelle-Mildred
4. Blue-and-white dotted cummerbund and dotted jacket-lining for a navy-blue wool dress. Piqué flashes on the bolero. Lord and Taylor
5. Dots with salt-white piqué—a cool green-and-white crêpe dinner-dress with a flare of piqué at the shoulders; a piqué flower. From Best Large figure: Assorted dots scattered at random over a navy-blue crêpe dress; a dotted crêpe Breton with a pygmy crown. Bergdorf Goodman



1. (Above) Coin-dotted jacket—pink dots on black crêpe—to add spark to a square-shouldered, pleated dress of black crêpe. Henri Bendel
2. Dotted princess dress (princess dresses are receiving homage again this spring) of sage-green and white crêpe. White piqué collar. Milgrim
3. Pink dots spill like candy pills over a navy-blue crêpe dress. Boxy bolero of pink wool, a Sally Victor hat. The dress is from Polly's
4. Dotted blouse of blue-and-white tie-silk, to ally with a blue wool suit. From Hattie Carnegie; I. Magnin, Los Angeles and San Francisco
5. White-dotted skirt, solid navy-blue top for this one-piece crêpe dress. More dots fleck the separate bolero. Saks-Fifth Avenue has this
6. Dotted suit of sage-green and white crêpe. An eyelet-embroidered blouse—borne in on a wave of frothy white blouses—frosts it. From Best Large figure: Dotted shirt of black-and-white chiffon, very wide-sleeved, attached to a black crêpe skirt. Red jersey cummerbund. Milgrim

Games

New York is playing

FASHIONS in games change as quickly and as drastically as they do in hats. Last year, when The Game was the fad of the moment, a man grew quite accustomed to seeing his chic dinner-partner, with her hair tumbling over her eyes, crawling around on the floor, trying desperately to convey to her team-mates the idea of a Russian bear. This year, one sits serenely, every hair in place, thinking deeply or writing poetic impressions of one's friends.

The whole trend in games is more mental, less acrobatic. Before you go in to dinner, your host whispers to you the name of some famous person, whose identity you must disclose to your table-mates by acting or hints. After dinner, there is a new game called Chinese Checkers (just like the old game of halma, dressed up), which is being played from Palm Beach to Canada. There are many others. Just so that you won't be caught unawares—here are some of the favourites of the moment.

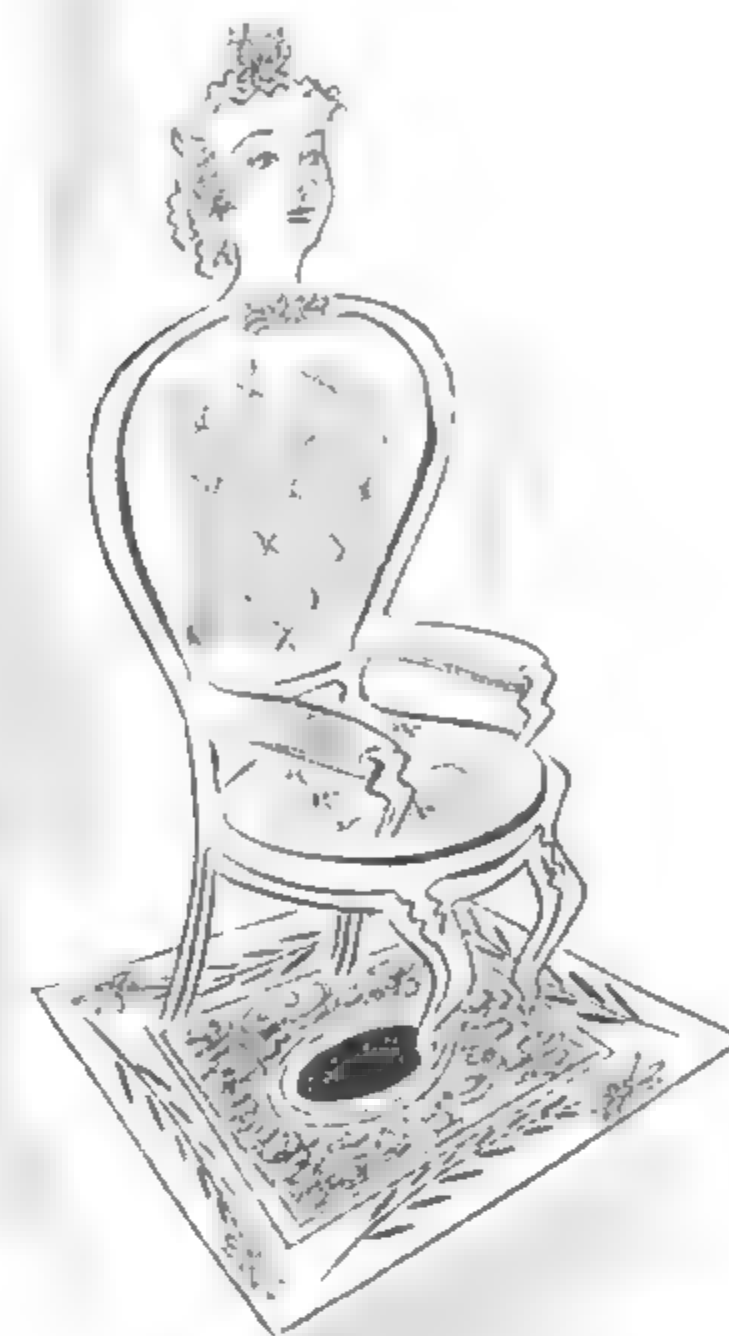


BATTLE OF THE SEXES. This game is pretty tense, but not as belligerent as it sounds. The guests are divided into teams, the men on one side, with a woman captain; the women on the other, with a man captain. Separating the embattled contestants, the host and hostess sit in the middle of the room, handing out slips of paper on which the questions have been written beforehand. The host and hostess are score-keepers, too.

The teams alternate in drawing a slip. If no one on your team can answer

the question on the slip, the captain of your opponents asks his team if any one knows the answer. If one of your opponents can answer correctly, his team may choose any member of your team (there goes your best man) except the captain—captains being sacred cow. If you already have one of their men, they must take him back, before taking one of yours.

One point is given for each correct guess, and the high team wins. It gets the prize, if there is one—the honour, if not. This game is also played with questions thought up on the spot by the teams.



IMPRESSIONS. This can be very revealing. It may disclose a secret passion that some one has felt for you for years, or you may find that, to one whom you have always considered a friend, you are exactly like low-tide in Flushing Bay. The name of each person in the room is written on a slip of paper, the slips folded and passed around in a hat. Each guest draws a name and, on a separate piece of paper, writes an impression, in about fifty words, of the person whose name he has drawn. If you draw your own name, you must put the slip back and take another.

These impressions must be entirely indirect; they must give no clue as to sex and should give a picture of the personality by drawing comparisons in art, music, animals, or objects. For example: "This person in food would be a baked potato," or "In furniture, this person would be a Louis-Quinze chair." A very good character analysis was once given by a description of a Swiss watch, meticulously precise, never in need of repair; a rather baffling one described the subject as a "mixture of Mickey Mouse and Plato."

At the end, all the compositions are collected and read out. The problem is to guess not only the subject of the impression, but also the author. You are given one point for each correct guess, and then you go home and brood about the impression you make on your fellow men.



WHO ARE WE? This is a comfortable game, some strain on your general and historical knowledge, but, unlike some of the others, no strain on your self-control. You and one of the men leave the room, and the rest of the people think up personalities for you. They usually pick incongruous pairs, like Mahatma Gandhi and Mary Martin, or Sigrid Undset and Billy Rose. Then they decide on an equally incongruous locale, and you are called in.

You discover your identity by asking of each guest, in turn: What do you think about this pair of people being together? What would you say about their being together? What would the newspaper head-lines be? The answers should give plenty of hints, and, by combining all the information, in an amazingly short time you know exactly who and where you are meant to be. Then it's a new couple's turn to be in the box.

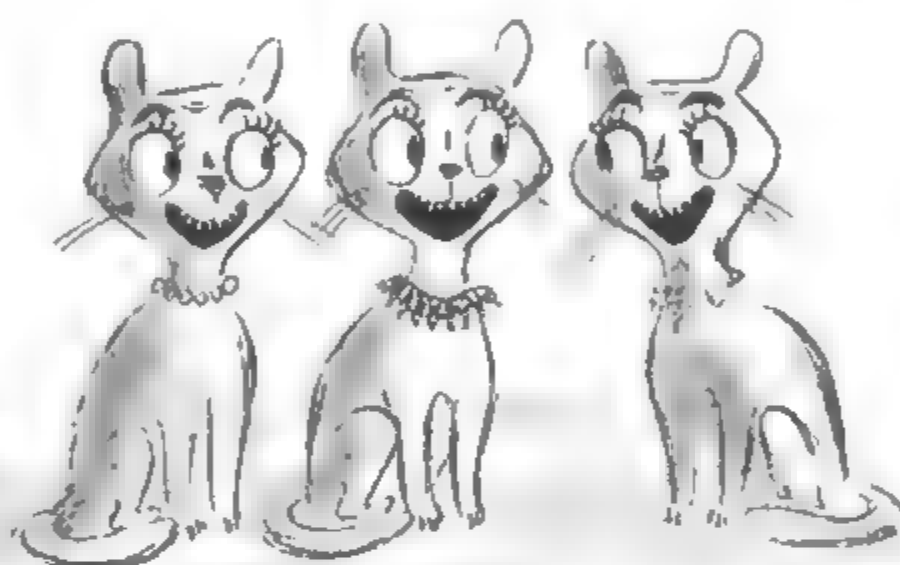
There is another way of playing this—quite the reverse. You both know exactly who and where you are, and it's up to the others to ask the questions.



THE DRAWING GAME. Be warned, this is no game for artists; they enjoy it well enough, but they drive their teammates mad. The game begins by dividing everybody into teams, each with a captain. The umpire whispers to the captains a

quotation or the title of a book or a play. The captain must draw a picture which will convey to his team what it was that the umpire said to him. The first person to guess rushes to the umpire with the solution, and thus wins for his team.

You can see what happens when you have an artist as captain. To illustrate Gibbons' "Decline and Fall of the Roman Empire," he will draw a careful sketch, with true perspective, of a Roman arch in the process of disintegration. It will be quite exact, down to the last creeping vine and wild-flower; but meanwhile your opponents, captained by the man who said he couldn't draw a straight line, are crowding around to watch, having guessed long ago. The captain of the winning team, no artist but an idea man, drew, in four lines, two objects which were either long stemmed flowers or men. The first drawing, showing this object at an alarming angle, was not very illuminating but the second drawing, which showed the same object prostrate on the ground, made the whole thing clear—Rome had indeed fallen!



OPINIONS. This is not for a sensitive soul, alone with a pack of brutes, but, given a fairly mild group of people, it is really great fun. Assuming you are "It," you leave the room, a little self-conscious, but hoping for the best. The umpire, who may be the host, asks every guest in turn for a short opinion of you. He writes down or memorizes these opinions, and then you are called in. When the sentences are repeated to you, word for word, in a cold voice by the umpire, you pick the opinion which you think you can most easily track down to its source. You have three tries in which to do this. If you are successful, the person who was so transparent becomes "It." If you fail, you must give a forfeit and go out of the room again.

When every one has been "It" once, all the forfeits are collected. Then comes your childhood game of forfeits—which, if you have forgotten, goes like this: The umpire, taking each forfeit in turn and holding it behind his back, says, "What shall the owner do to redeem it?", and each player suggests what shall be done. The wretched owner of the forfeit must obey; but beware of asking for too painful a penalty—the concealed forfeit may well be your own!



MUSICAL QUIZ. Item one in this game is a big pile of records—any kind will do: classical or popular, old or new. You divide up into teams, and the hostess sits by the gramophone with the records. She plays only a short part of each one, and it's up to you and your team to guess what it is and who wrote it. As in the "Battle of the Sexes," you lose a man if no one on your team can do it, so it is wise to make the expert on your side the captain, since he can't be taken away from you.

If you have a lot of old records, you usually end up, all thoughts of competition forgotten, in a nostalgic vein playing the songs you learned by heart the first year you went to dances—"Stardust" or "A Pretty Girl Is Like a Melody," depending on which generation you belong to.



THE WORD GAME. If you are easily upset, you will probably give your friends a hilarious evening by playing this game. A handkerchief is rolled into a ball and tied. Then it is thrown quickly from one person to another, the thrower calling out a letter. The catcher must immediately say something beginning with that letter which sounds like, but is not, a real word. If by mistake you say a real word, you are out of the game. It boils down to a battle between the two quickest, and the winner is the last one left.

The elements of speed and surprise are very important; stick to the five-second time-limit, look in one direction, and throw in another. The words that come to mind in the stress are amazing. There is another, slightly different way of playing this game: the word you answer with must be a real one. It's every bit as dangerous.

The American Way in Spring Fashions

LIKE as not, a barrage of questions is plaguing you—before you begin your spring shopping. And, nowadays, every right-minded woman knows that playing babe-in-the-woods is a pretty expensive game. Uncertainty usually gets a girl only unsuccessful. Hence, this issue of *Vogue*—bent on clarifying the picture for you. You want to know what Paris is putting before the world? Answers to that crowd the first part of this issue. You want to know what American designers have ready for you to put on right now—to-day—in shops throughout America? Answers to that begin here—and go on for pages.

What shocks are in store for you? No jolting ones—the American designers are firing no revolutionary bomb-shells. There's a comforting lack of acrobatics or exhibitionism in silhouettes. Hem-lines and waist-lines are quite content where they are, shoulders aren't up to any pranks, even hats have no ambition to be quixotic. It's all very reassuring.

What colours? No *one* colour will assault your eyes all spring. Think about yellow—in a hat, jacket, or country tweed. We think so highly of it we've included five examples on the next pages. Think about all those beige, coffee, sienna, cinnamon tones. Coffee colour married to navy-blue is a delightful 1939 innovation—witness it on page 80. The love for navy-blue or black or grey is unflagging. Greens are prospering, especially the lime, almond, or sage greens. Still imperishable is the pink-and-black duet, the black-white-and-red triumvirate. Fuchsia lingers on. And plaids, checks, stripes, and dots have never been more vociferous.

What will your suit be like? It's as apt to be a jacket-and-dress as a jacket-and-skirt. It's almost certain to have a full skirt—pleated or gathered. It may have a short box-jacket barely reaching to your waist and zooming way out in back, like those two on page 86. It may have a longer box-jacket, so loose it looks a size too large, like the black wool over a black-and-fuchsia printed dress on page 84. It may be bound on all edges, such as the pale blue one bound with navy-blue on page 84. Or it may be checked or striped—at least six different colours get together in the striped suit on page 85.

What is there to dramatize a suit? A four-skin stole of fisher, unseen since before the War. For your lapel, a white piqué bow, or an old jewelled vinaigrette, or a tiny bright ostrich tip tied with a bow, or a few antique jewelled insects pinned haphazardly around, or the locket of your necklace caught in the buttonhole. (Even more lapel ideas on page 118.) For your hand, a huge draw-string purse, a squashy pouch of pigskin or scarlet leather, with draw-strings such as misers once pulled. For your blouse, a disarming thing of white lingerie, laden with drawn-work or Binche lace, frothing into a jabot under the chin, or a plaid taffeta shirt-waist, or a polka-dotted surah blouse, or a pink-and-black checked gingham one.

What coat? You'll probably end your search when you try on the grey wool coat on page 84. A generously cut coat, the yoke smocked and a band of smocking nipping in the waist—it's headed for a great success with the young and slim. But not all coats pinch the waist. Fairly straight is the fuchsia wool coat on page 83—a shade of fuchsia particularly happy with grey hair, a shape of coat particularly happy for a figure that is no longer as young as it once was. (Continued on page 137)

On the next
8 pages →
The American Way
in Spring Colours





3. JAEGER MODEL; ABERCROMBIE AND FITCH



4. BERGDORF GOODMAN



5. BONWIT TELLER



6. HATTIE CARNEGIE;
NEIMAN-MARCUS



7. LORD AND TAYLOR;
MARSHALL FIELD



8. BONWIT TELLER; NEIMAN-MARCUS

ALL DESCRIPTIONS ON PAGE 87



DESCRIPTION ON PAGE 87

9. JAY-THORPE



10. BERGDORF GOODMAN



11. JAEGER MODEL FROM HATTIE CARNEGIE



12. BONWIT TELLER

HORST



13. BERGDORF GOODMAN



14. HAT: JOHN-FREDERICS; L. S. AYRES

ALL DESCRIPTIONS ON PAGE 87



15. SAKS-FIFTH AVENUE



16. SAKS-FIFTH AVENUE, NEW YORK, CHICAGO • 17. BEST • 18. LORD AND TAYLOR



19. MILGRIM



20. JAY-THORPE



21. SAKS-FIFTH AVENUE



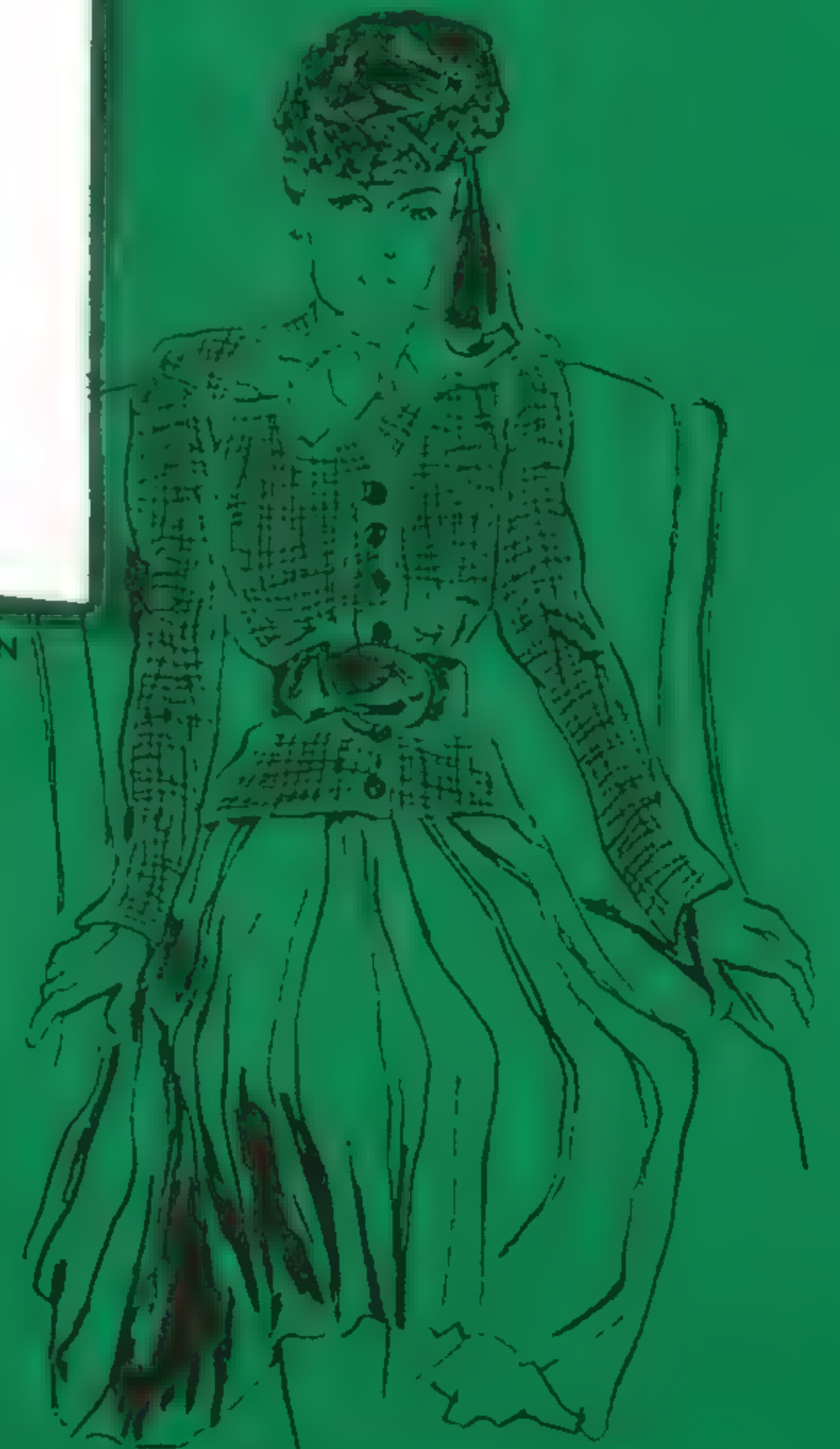
22. REBOUX HAT; HENRI BENDEL



23. SAKS-FIFTH AVENUE



24. BONWIT TELLER; I. MAGNIN



25. BERGDORF GOODMAN



26. HENRI BENDEL



27. BONWIT TELLER; I. MAGNIN, LOS ANGELES, SAN FRANCISCO



28. AGNES; MACY'S



MODELS 29 AND 30 FROM BONWIT TELLER; I. MAGNIN, LOS ANGELES, SAN FRANCISCO



31. BERGDORF GOODMAN • 32. BONWIT TELLER; I. MAGNIN, LOS ANGELES, SAN FRANCISCO

DESCRIPTIONS ON PAGE 87

Here are the vital facts about the clothes on the preceding 8 pages

- 1 One of the entertaining new night-shirt dinner-dresses—black-and-white jersey, red belt. Saks-Fifth Avenue, New York; Chicago
- 2 Another night-shirt dress with ample sleeves and a tailored collar. This is of flowered foulard. Saks-Fifth Avenue, New York; Chicago
- 3 A grey tweed jacket with a hood like a football substitute's; a blouse and skirt of green wool, by Jaeger. Abercrombie and Fitch
- 4 Yellow, one of the season's best-beloved colours, for this tiny felt hat with a rolled brim, a veil, red roses. Bergdorf Goodman
- 5 A tricolour dinner-dress—and you'll see more before the season's out—with lime crêpe top, red sash, emerald skirt. Bonwit Teller
- 6 An arresting and very new colour duet—navy-blue and coffee—for a striped silk crêpe costume. From Hattie Carnegie; Neiman-Marcus
- 7 Cool as a strawberry parfait—a marganza evening dress with a corset-bodice. Long ruffled scarf. Lord and Taylor; Marshall Field
- 8 A Linton tweed suit to be cherished—its jacket in the new bobbed length. Green and mauve checks. Bonwit Teller; Neiman-Marcus
- 9 Linen that looks like tweed makes a spring suit—blue-and-red checked jacket, blue skirt. White organdie blouse; straw hat. Jay-Thorpe
- 10 A veil-swathed hat of black felt—a tiny tilted one with, literally, yards of pink veil. Nice with a black suit. Bergdorf Goodman
- 11 Tricolour again—Jaeger's light wool dressing-gown. (The Duchess of Kent has ordered three.) You can get it at Hattie Carnegie
- 12 Polka-dots for one of the first warm evenings of spring—a pink-dotted blue crêpe dress with a pink wool jacket. Bonwit Teller
- 13 An evening wrap to cover the delectable soft dresses that inaugurate spring. It's of pink wool with red buttons. Bergdorf Goodman
- 14 Victorian hat of taffeta. John-Frederics; L. S. Ayres. Wool suit, Falkenstein. Olga Tritt jewels. Blush make-up; Dorothy Gray
- 15 Yellow for a quilted wool bolero that tops a sleek black crêpe dinner-dress—such a tiny waist. Saks-Fifth Avenue, New York; Chicago
- 16 Day in the country—a diagonally striped skirt of blue-and-white flannel topped with a glove cotton jacket. Saks-Fifth Avenue has it
- 17 More stripes—blue and white ones streaking vertically on a long-sleeved twill dress. Skirt, blouse, and sleeves are all very ample. Best
- 18 A lime-green wool blouse—one of the new short ones. A navy-blue wool skirt—one of the new full ones. From Lord and Taylor
- 19 Fine thin wool, the colour of purée of peas, makes this suit. See the scallops on the jacket; the easy flare of the skirt. From Milgrim
- 20 A fuchsia-and-white printed crêpe dress; a long fuchsia wool coat for this ensemble. The colour is lovely with grey hair. Jay-Thorpe
- 21 All yellow—a warm, sunny yellow—is this suit of Linton homespun tweed. Notice the free-stride skirt. From Saks-Fifth Avenue
- 22 A two-way hat of pale blue felt. It can be worn seductively over the eyes or, childishly, pushed back on the head. Henri Bendel has it
- 23 A poppy-red linen bolero blooms above a blue crêpe dress. Important—the low hip-line. Saks-Fifth Avenue, New York; Chicago
- 24 A new black wool jacket that looks a size too large. Fuchsia print dress. Nettie Rosenstein design. Bonwit Teller; I. Magnin, California
- 25 Red, black, and white form a triple-colour alliance in this checked jacket. Black wool skirt; white piqué blouse. Bergdorf Goodman
- 26 Thick smocking—new on a coat—marks waist and shoulders of this grey wool top-coat. There's extra flare in back. From Henri Bendel
- 27 Navy-blue binding for a pale blue wool jacket—navy-blue silk dress. Nettie Rosenstein design. Bonwit Teller; I. Magnin, California
- 28 An 1860 bonnet—Agnès' demure revival, of dull pink tulle banked with delicate pink flowers and tied with a pink veil. At Macy's
- 29 An eye-catching colour alliance for a spring suit—green and orchid. A plaid flannel jacket; a green skirt. Bonwit Teller; I. Magnin
- 30 Fuchsia, pink, and purple stripes go side by side for this Linton tweed suit. Designed by Nettie Rosenstein. Bonwit Teller; I. Magnin
- 31 Some of the newest jackets flip out in the back—like this cinnamon wool one, blue skirt, white blouse. Bergdorf Goodman
- 32 Another jacket that flies wide—it's part of a black wool suit. Blue-and-black foulard blouse. Bonwit Teller; I. Magnin, Calif.



ERWIN WITH FINGER CYMBALS



KARGER

RAYMOND SCOTT (LEFT) AND HIS SIX-MAN "QUINTET"



WILLIAMS WITH SLEIGH-BELLS



PEE WEE ERWIN TRUMPETING IN WATER



CLARINETTIST PETE PUMIGLIO AND COW-BELL

TWO MODERN



TEMPLETON BURLESQUING WAGNER



ALEC TEMPLETON, SATIRICAL COMPOSER

MUSICAL WITS

Raymond Scott is a small, eccentric American composer, who has changed his name twice and, because he likes the sound of the word, calls his six-man band a quintet. Alec Templeton is an English composer, a serious pianist with no band of his own, who has two degrees from the Royal College of Musicians. Raymond Scott's music has nothing to do with swing; it is tricky, ingenious and exciting, but there are no improvisations. Alec Templeton's popular music is highly syncopated, full of improvisations, entirely swing. Some arrangements are traceable to the classics; his fugue, "Bach Goes to Town," when played by Benny Goodman at the Paramount, brought swing addicts stamping to their feet. Raymond Scott rarely writes any music on paper; he uses a recording machine as one would a dictaphone. Alec Templeton composes anywhere—at the piano, in a car, on the train.

Raymond Scott thinks of a title first, then composes the music. An early success was "Twilight in Turkey"; one of his latest, "Yesterday's Ice Cubes." Alec Templeton sometimes writes the titles first; sometimes the music. Raymond Scott has made two movies; plays on the Lucky Strike Hour. Alec Templeton played at the Rainbow Room this winter, and—for the benefit of fellow blind musicians—in a concert at Carnegie Hall. Both are pioneers in a new field, wit in music; Raymond Scott in a caustic, sinewy vein; Alec Templeton in a childlike, good-natured mood, with all the finesse of his humour concentrated in the music itself.



HORST

COTTONS AND LINENS FOR CITY LIFE

This spring, you'll dine in freshly laundered cottons and linens—in town. Here is a Toulouse-Lautrec dress of natural crash linen, with white lace of the torchon variety. See the geraniums, the green tulle hat. Hattie Carnegie; I. Magnin, Los Angeles, San Francisco



First: The sort of dress Yvette Guilbert made famous—white piqué marked decisively with white eyelet embroidery; spiked sharply with black gloves. A crisp white petticoat swishes audibly underneath. Gold and turquoise jewellery. From Saks-Fifth Avenue. Second: Another dinner-dress with an impish trace of the French music-hall—black organdie with peek-a-boo inserts of black Valenciennes lace and a dust-ruffle at the hem. The high neck-line and little cap-sleeves are perversely proper. This is from Henri Bendel



Draw-string bag—of elephant hide. John-Frederics



Binding—on a chamois wool jacket; black wool dress. Saks-Fifth Avenue



Yellow—flower-clips of simulated topazes and gold metal. Saks-Fifth Avenue



Striped skirt—black-and-white chiffon jersey; red silk top. Bonwit Teller; I. Magnin, California

In the news



Frail lingerie blouse—black faille suit. Bonwit Teller



Fisher stole—an old-days revival;
blue sheer silk dress. Straw hat. Jay-Thorpe

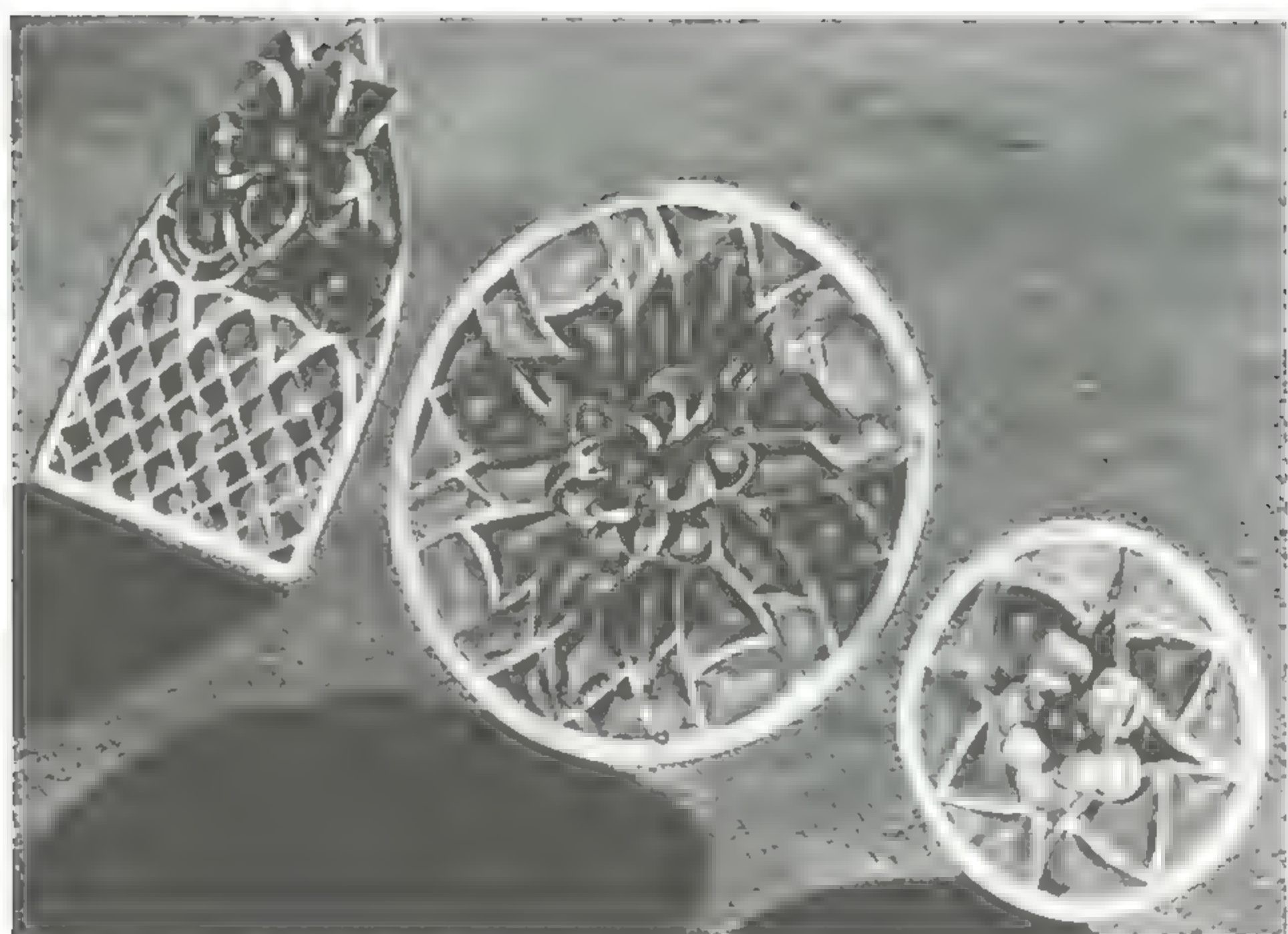
to-day



Dice—studded suède dice—dangle
from these bracelets. Neiman-Marcus



Tricolour dinner-dress—chalk-striped black skirt,
white blouse, red belt. Henri Bendel



Cathedral-window clips in jewel colours.
Saks-Fifth Avenue; New York; Chicago



Red kid jacket—green dress,
red bag. Abercrombie and Fitch



Tartan plaid wool bag; Macy's.
Tan pigskin shoe; Walk-Over

Red straw Breton—a hat that's brisk and modern, and fresh as a basket of strawberries. (You'll see more red hats this spring.) It has a small blue grosgrain crown and blue grosgrain streamers; Florence Reichman. Red-and-white wool jacket, blue crêpe dress; Best



HORST



Plaid bird's nest—a hat like your Victorian ancestor's Sunday best. Bright birds quiver on the plaid taffeta brim. (You'll see more plaid hats this spring.) Over the face, a coy green veil. John-Frederics. Blue wool suit; Filer-Machol. Kislav gloves. Jewels; Udall and Ballou

Young Ideas

THESE are the clothes for youth. And youth loves change, experiment; adores trying a new "type" every few months, whether collegiate, sophisticate, or romantic. With her glorious, long-legged, slim-waisted figure, she can get away with the less expensive things. For youth, whether rich or poor, is almost always impecunious. Which is why none of the clothes on these four pages is over \$30. Some are considerably under. But all are stamped Spring, 1939. The princesse line that only a young waist can wear. The little printed dress to wear in town with its jacket; for dancing, without. The navy-blue and white piqué team. The "put-together" suits on pages 98 and 99—a blouse or jacket bought in one little shop, a skirt in another, a jacket bought in size 16, a skirt in size 14 (for those narrow hips)—an idea that is endless and economical fun to play around with.



Blue Celanese crêpe dress, piqué revers on the jacket. Near \$17. Crêpe hat. Russeks

Cinnamon jacket of Juilliard wool, cinnamon-and-white princesse dress. About \$25. White straw sailor. Bonwit Teller



Wool jacket, print dress. About \$30.
Carolyn Modes; Arnold Constable.
Piqué hat; Yvonne Boutin



Princesse again—cinnamon stripes
on a Strong Hewat tweed coat.
About \$30. At Franklin Simon



Cinnamon Stroock tweed town coat,
for approximately \$30.
Cinnamon felt hat. Bonwit Teller



A black wool peplum and skirt,
a striped silk blouse; about \$30.
Burnt straw Homberg. Chez Rosette

**Top half—a loud-checked jacket
of Hockanum wool,
red and green and mustard.
Around \$12.
High-crowned felt hat**



*Put
the pieces
together*



**Lower half—a bias skirt
of the skating variety,
made of the Hockanum wool.
(Shift your own uppers.)
About \$10. Skirt, jacket, hat;
Lord and Taylor; Marshall Field**

DE MOLAS



**Top half: a dinner-blouse,
Talon-fastened,
of wine Enka Rayon jersey.
(You can alternate skirts.)
Approximately 88**



**Lower half—a striped dinner-skirt—
stripes are streaking everywhere—
of wine, pink, grey jersey.
It gathers low on the hips.
Skirt, about \$17.
Skirt and blouse; Russeks**



HORST

Mrs. Richard Smart, of Honolulu. Decorating is her hobby. Like flowered wall-paper—the springlike crêpe dress with a cotton jacket. Saks-Fifth Avenue. Jewels; Trabert and Hoeffler-Mauboussin. Screen from Jones and Erwin

NEW FACES IN NEW YORK

Mrs. Albert Dewey, of Washington, who has a reputation for dressing with great distinction. Her hobby is reading palms for her friends. Her sleek black crêpe dress with a wool jacket is from Bergdorf Goodman



Miss Mary Anita Loos, of Hollywood. She is the niece of Anita Loos, and designs striking jewellery, chunky and modern, or antique. Her brilliantly striped dress is from Jessie Franklin Turner. Coiffure by Charles of the Ritz

Traditional Silver in Contemporary Settings

NYHOLM



The shell design, one of the most traditional among silver motifs, is beautifully exemplified in Towle's "Benjamin Franklin" pattern. The shell is repeated on the backs of fork and spoon handles. Flowered plate and hand-cut crystal glass from Alfred Orlik



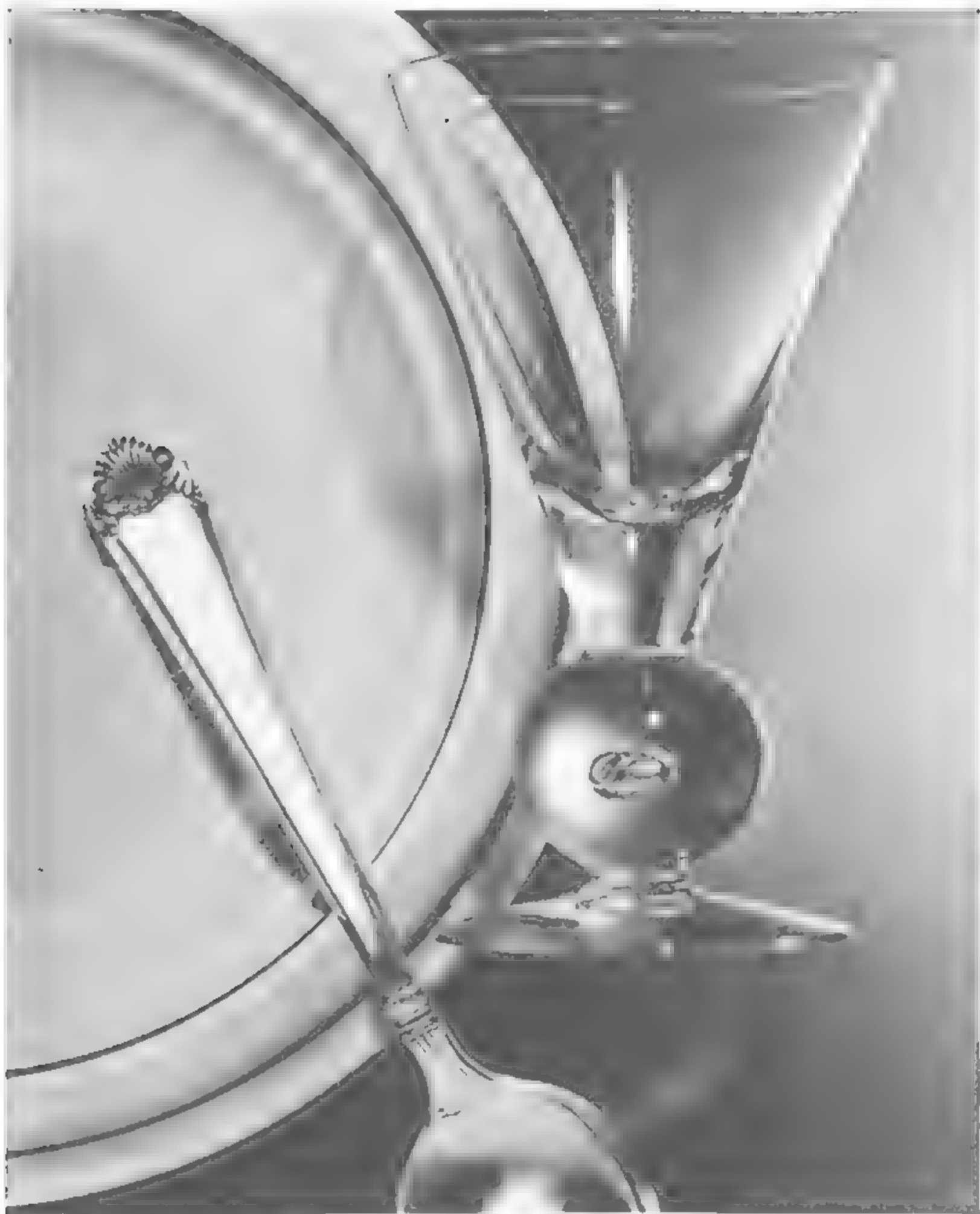
The "Puritan" pattern, by R. Wallace, a personification of that simplicity of the Colonial period of design in America, proves a versatile foil for modern accessories. Silver-lustre bordered plate in a laurel pattern, and slender fluted glass; from Ovington's



The classic simplicity of Alvin's "Maryland" design has endeared it to generations. Its restrained lines have a fine affinity for the sharp clarity of modern design. Royal Copenhagen Golden Horn plate and staccato crystal glass by Orrefors from Georg Jensen



Gorham's beloved "Sheaf of Wheat," a faithful reproduction of a hand-wrought piece made in England in 1790, shows the original wheat motif on a fiddle-back handle. Pink plate with a ruffled white border and bell-shaped goblet from Carole Stupell



"George II.", by Watson, is a pattern of middle Georgian period, derived from a design by the French silversmith, de Lamerie, who executed silver for the English nobility of that time. The 1939 gold-banded plate and ball-stemmed glass from Carole Stupell



A typically Early American design, complete with fiddle-back handle, is International's "1810." Its purity of line makes it welcome in modern settings. Royal Copenhagen plate (old in design, modern in manufacture) and Orrefors glass; from Georg Jensen



Lunt's "William and Mary" pattern, derived from the late seventeenth-century period of English design, shows the typical half-circle curve on the handle decoration. Royal Copenhagen cornflower plate and Orrefors glass in vase-like design; from Georg Jensen



The classic line of Reed and Barton's "Seventeenth Century" pattern is emphasized by the pistol-shaped knife handles and "rat-tail" extensions on the spoon backs. Fragile glass etched in designs that repeat the motifs on the plate. Rena Rosenthal has these

NOT all of us are born with silver spoons in our mouths. Unless we inherit our spoons, we buy them ourselves. Or we tactfully indicate what we want, so other people can buy them for us. And we choose them because we *like* them.

The eight silver patterns shown here represent a cross-section of designs that are established favourites in American taste. Made by American silversmiths, they are "old" patterns, not only by virtue of being popular for years, but also because they reproduce traditional motifs. There is always a nostalgic pleasure in reviewing old favourites, as well as the practical advantage of comparing them with new ones. And this has given us an opportunity to develop the beautiful harmony that exists between traditional silver and contemporary settings.

We placed a chaste fiddle-back Colonial design against a frivolous fluted plate. We combined the severity of a seventeenth-century pattern with a snow-flaked glass. You see the results of these and other combinations in the photographs on these two pages. Perhaps they will inspire you to go forth and make other traditional and modern combinations of your own. As a beginning, ask for the silver patterns by name at the leading jewellers throughout the country.

FROM
NOW ON...



- Spring is the season for new weather, new loves, and new clothes. Be first with the new colours, fabrics, and lines
- Fresh piqué collar, box-jacket, little dress of sheer cinnamon crêpe. No. 8328, designed for sizes 12 to 20; 30 to 40
- The dress-with-jacket that looks like a little suit is intriguing. Make it of black or navy-blue jersey, perhaps with a lime-green jacket. No. 8327 is designed for sizes 12 to 20; 30 to 38
- Spring coat magic: 8307 is soft, but tailored, too; in Bermuda pastels. "Easy-to-Make," designed for sizes 12 to 20; 30 to 42



- For the new longer jacket, an impudent bow at your neck—pick No. 250. A sheer woollen jacket over sheer crêpe, plaid taffeta, brisk polka-dots. Designed for sizes 12 to 20; 30 to 38
- For your spring furs, this sleek dressmaker coat of grey or navy-blue wool, with two navy-blue bands tying at your waist and hips. No. S-4129, designed for sizes 12 to 20; 30 to 40
- Turn to page 115 to find the back views of these models

DESIGNS FOR DRESSMAKING

MIRRORS OF LOVELINESS REFLECT BEAUTY

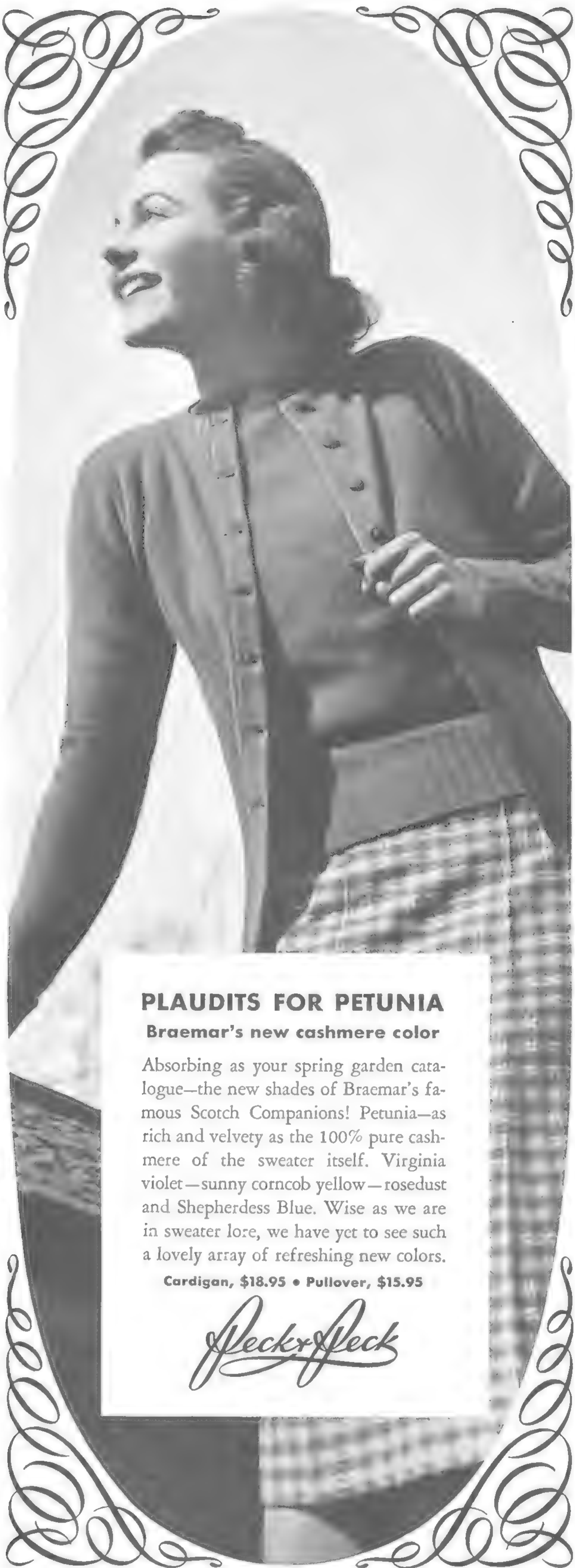
THE ELIZABETH ARDEN WAY



Acquire the basic loveliness that is the foundation of the famous "Elizabeth Arden look" by caring for your skin with Miss Arden's essential preparations as Miss Arden herself directs. The way to beauty will then be yours.

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK



PLAUDITS FOR PETUNIA

Braemar's new cashmere color

Absorbing as your spring garden catalogue—the new shades of Braemar's famous Scotch Companions! Petunia—as rich and velvety as the 100% pure cashmere of the sweater itself. Virginia violet—sunny corncob yellow—rosedust and Shepherdess Blue. Wise as we are in sweater lore, we have yet to see such a lovely array of refreshing new colors.

Cardigan, \$18.95 • Pullover, \$15.95

Peck & Peck

NEW YORK • PHILADELPHIA • BOSTON • WELLESLEY • DETROIT • CHICAGO
CLEVELAND • MINNEAPOLIS • ST. LOUIS

DISCOVERIES IN BEAUTY



What you see in the background above is Yardley's new powder-bowl into which you put your Yardley face-powder. The screw-cover has the little honey-bee motif on top. The face-powder made by this house includes two varieties—English Lavender, for normal or oily skins, and English Complexion for dry skins



Pérugia, the Parisian bottier, has introduced a lovely new perfume, "Atmosphère." It is intended for women who like delicate scents and smells like summer air filled with the scent of garden flowers. The simple crystal bottle is in an amusing box with transparent sides. Saks-Fifth Avenue in New York and Chicago



The Old Herbary bath preparations at Macy's charm you with their old-fashioned fragrances and decorative guises. The mellow fragrance of the Potpourri (right) is imprisoned in a Staffordshire pottery heart. A quilted bag (left) contains Bath Bags. The Cologne is in a decanter of real old Spode (background)

JACQUELINE COCHRAN

Wings to beauty



Jacqueline Cochran Cosmetics
exquisite lotions and creams
especially created by America's
noted aviatrix and cosmetiste
for those smart, active women
who can devote only a few
minutes a day to beauty care.

EXCLUSIVE ON THE WEST COAST WITH

I. MAGNIN & CO.
FASHIONS THE COAST

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JACQUELINE COCHRAN
BEAUTY SALONS
Chicago, Lake Forest, Ill.
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McCUTCHEON'S



★ to COTTONS
★ to LINENS
to make your
new clothes

1. Hand Printed Batiste from Switzerland, rainbow color and monotoes, 95c yd. 2. Peasant Weave Linen, a new Paris version, colors dyed for McCutcheon's, 1.25 yd. 3. Printed Voiles with design variety, 60c, 1.00, 1.50 yd. 4. Tootal's famous anti-crease printed linens, washable quality, 1.95 yd. 5. New Spring Fabrics from Liberty of London, Tana Lawn and Clythe Cotton, 1.00 yd., Georgette Crepe (shown) 1.75 yd., and Printed Linen 1.25 yd. 6. Everfast Printed Linens, washable and sunfast, 1.00 yd. 7. Swiss Cloque Organdy that will wash and won't crush, quaint florals and shadow grounds, 45" wide, 1.00 yd. 8. French Bouclette, light yet uncrushable. 15 colors, nubbed or seeded surface, 1.50 yd.

Write for desired samples to Department V-700

MAIL AND PHONE ORDERS FILLED • FIFTH AVENUE AT 49TH ST. • VO 5-1000

DISCOVERIES IN BEAUTY



BAKER

Fit the Gilbert Vitalator over your hand, plug the cord into the nearest socket, and let the electric current vibrate through your fingers as you press and rotate, giving yourself a massage that soothes tired nerves; from Altman

YOU probably consider orchid perfume on a par with the Swiss Navy. There just isn't any, you think. But horticulturists will tell you differently. They'll tell you that the orchid has one of the most evasive and delicate scents in the world—but only certain types of *Cattleya* orchids produce it—and then only if they are cut at certain times of the day. Helena Rubinstein has taken up this challenge, and her new perfume is called, quite simply, "Orchid." Pungent, vital, and curiously elusive, it blends perfectly with the ascetic delicacy of Madame Rubinstein's Orchid Make-Up. Very much the ermine-emerald-town-car kind of perfume, we think it's the height of something or other to spray on the bound stems of your orchid corsage.

How is it that your eye paraphernalia is invariably hopelessly scattered between bathroom and dressing-table? Or all hither and yon in your week-end case? Or well mixed with tobacco in the bottom of your purse? To circumnavigate these enormities, Kurlash has brought out a compact, brightly-coloured little silk case to keep your eye-department all together. The oblong bit of moire holds a lash curler, tweezers, mascara, eyebrow pencil, and a good lash grower. Or for a more casual ritual, Kurlash has produced a minimum package—a little box containing the Kurlash iron that is a must in practically every eye beautification, and a tube of the eyelash grower.

For years, a cream known as Diadermine has been used in France and England by thousands of women who swear by its virtues. Now, it has been brought to America, and, since its recent appearance here, has won a steadily increasing following.

Diadermine is a cream with a dual personality, because it is, first, a thorough and satisfactory cleanser, and, second, a smooth and flattering foundation for make-up. After the cream is massaged lightly into the skin, it can be washed away with water of any temperature, leaving the skin scrupulously clean. When it is smoothed on as a make-up base, it gives a mat finish and holds powder beautifully.

One convincing testimonial to the purity of this cream is the fact that it is used by leading hospitals in France in the treatment and care of skins. You will find Diadermine exclusively at Macy's in New York and in shops in other cities.

Prince Matchabelli has imprisoned a new colour in his giant, automatic lipstick. Called Fuchsia-Tulip, it's a blue-red with a definite pulse in it, and an unmistakably spring shade. Lighter and sharper than your winter lipstick, it is extremely vivid and acts like an electric shock against pastels. You'll find that its rosy-blue tones will act as a pace-setter for your spring make-up, which will be considerably lighter and younger than any shade you've worn heretofore. (Continued on page 110)



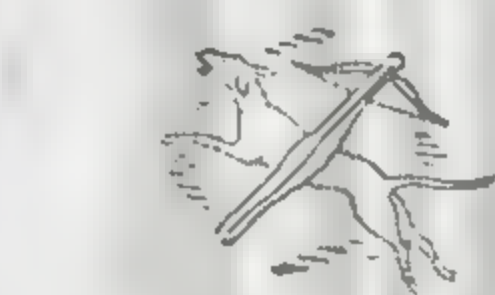
PERFUME SUCCEEDS *best when it causes others to say, "What a stunning perfume... WHAT A STUNNING WOMAN!" Each Coty Perfume so blends its personality with yours that its charm seems to be your very own. Subtlest, wisest flattery!*

Shown here...Emeraude, L'Aimant, "Paris". You may choose them in sizes from \$1.00 to \$55.00.

COTY



Chester Barrie



Broken glen overplaid jacket... Celtic check. pleated skirt. Yellow and navy, orange and green, blue and brown. At better stores.

LOOMED AND TAILORED IN GREAT BRITAIN

200 FIFTH AVE. NEW YORK • ONE GOLDEN SQUARE, LONDON
KENT BLDG., TORONTO • 528 FLINDER STREET, MELBOURNE

DISCOVERIES IN BEAUTY



Manuel builds up a coiffure by a half transformation that defies detection. A band of soft curls, which exactly match your own hair, is lightly fastened across the top of your head

(Continued from page 108) There is always something very satisfactory in knowing that all your beautifying can go on in a concentrated siege under one roof. If you realize that you can have your hair and face done, your nails manicured, and your body exercised and massaged without any more exertion on your part than travelling from one floor to another in an elevator, you are much more apt to have "the works," and benefit thereby.

A new establishment where all these ministrations are carried on with finesse and a fine personal attention is that of Edmond at 8 East Fifty-Sixth Street. The building itself is charming, full of light and air, modern decoration, and new equipment to make you beautiful. But all of this modernity of method and material revolves around an age-old theory. This is the theory that correct breathing is one of the prime elements in creating every sort of beauty. In case you aren't aware of it, few people breathe in the rhythmic fashion that contributes so appreciably to general health, well-being, and poise. So, when you go to Edmond's establishment, even if it is only to buy a jar of cream, you are instructed in the process of vital, rhythmic breathing. The name Prana, by which all the Edmond preparations are known, in itself means Vital Rhythm, and the Prana system of breathing is an integral part of all the salon treatments.

Edmond's facial duo provides a practical, simple treatment; Prana I. being a most thorough cleanser, and Prana II. a skin conditioner and make-up base. These you can order by post.



Another Manuel "optional" transformation nestles invisibly across your head. You'll pin on these additional curls like a coronet quite simply, behind a circular evening comb

Important?
... they're
INDISPENSABLE

ENGLISH STORES

London Lillywhites, Ltd.
Harvey Nichols & Co., Ltd.
Bromley (Kent)
Russell & Bromley, Ltd.
Kingston-on-Thames (Surrey)
Bentalls
Bermuda Trimingham's

Albany E. A. Beaumont Co.
Allentown Wetherhold & Metzger
Ann Arbor Van Boven, Inc.
Ardmore Best & Co.
Atlanta J. P. Allen & Co.
Augusta, Ga. Saxon-Cullum
Baltimore N. Hess' Sons
Bangor Hub Shoe Store
Birmingham

Odum, Bowers & White
Boston Thayer McNeil Co.
Arnold Boot Shop, Hotel Statler
Bridgeport D. M. Read Co.
Brookline Best & Co.
Thayer McNeil Co.

Buffalo Flint & Kent
Carmel Imelman's
Charlotte, N. C. Montaldo's
Chicago Stetson Shoe Shop
Cincinnati H. & S. Pogue Co.
Cleveland

Murray Bender at Peck & Peck
Dallas Whiddon-Gilmore
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Denver The Gano-Downs Co.
Detroit Plunkett Brothers
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Jacksonville Levy's
Kalamazoo Gilmore Brothers
Kansas City John Taylor's
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St. Louis Famous-Barr Co.
St. Paul Field-Schlick, Inc.

St. Petersburg Willson-Chase Co.
Stockton Wonder Store
Tampa Maas Bros.
Toledo Arnold Boot Shop
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Waterbury Jones Morgan Co.
Wellesley Thayer McNeil Co.
West Palm Beach Hatch's
Wilmington, Del. Hylander's
York Newswanger's
Youngstown Strouss-Hirshberg



ARNOLD STYLIST



ARNOLD RANGER



ARNOLDAIRE



ARNOLD PEEK-A-BOO



ARNOLD CAVALIER

If you're the least bit of an outdoor girl you know that you can't live without Arnold Authentics. ... So, seeing what's new at your Arnold dealer's is not just important from the viewpoint of style ... it is one of the indispensable things to do at any season. For you will either need year-round dependables like the TOWNSTYLE pump and ARNOLDAIRE or you will find some new style that will be completely right with whatever you are planning to wear. Be sure to take time enough for a try-on so that you can really get the feel of the Glove Grip construction that makes all Arnold Authentics so wonderfully comfortable. They're priced at \$10.95; Denver and West, slightly higher.

M. N. ARNOLD SHOE COMPANY, SO. WEYMOUTH, MASS.

ARNOLD
Authentics



The mystery lies in the secret process—which gives these hose almost magic durability, combined with utterly exquisite beauty. They'll cling closer, stretch more—and fit your leg and ankle. \$1.15 to \$1.25. Other Admiration hosiery 79c to \$1.35. At good stores everywhere—for the one nearest you write—

Cooper, Wells & Co.
St. Joseph, Mich.
MAKERS OF FINE HOSIERY SINCE 1878

OUR
Mystery
Twist
WEAVE

Admiration
COSTUME
HOSIERY

"FOR THE WOMAN WHO CARES"

CASUAL COMFORT



Startling, new, and practical—suede lounging slacks. Specifically, a jacket of mustard suede over powder-blue slacks, a new colour combine for your at-home moments, whether town or country. The suede tailors as well as linen, and is warm and wrinkle-proof beside—a comforting thought as you lounge about the house. Notice the finger-tip jacket. Henri Bendel

For those first warm, sunny days when you want to go driving through the newly-green countryside: a pale blue jacket of imported tweed, overlaid with a rainbow plaid, which you wear over a skirt of imported English cricket cloth, in blue to match. The tweed jacket, with its nubbly, bubbly texture, is a gay contrast to the smooth planes of the skirt. At De Pinna



TONI FRISSELL

Shanghai



parfum exquis

de

Lenthéric

245 RUE SAINT HONORÉ (761 FIFTH AVENUE

Four Famous Paris Dressmakers

SPONSOR THE NEW
CUTEX SHADES

Schiaparelli

Schiaparelli whimsy in sulphur-yellow moiré. For added dash, Schiaparelli suggests finger tips in the new Cutex ORCHID.



Alix

Bonbon pink satin heart-breaker by Alix. "Emphasize its fragility," she says, "with delicate new Cutex CAMEO nails."



Lanvin

Loganberry lamé jacket—very narrow blue crepe pajamas—by Lanvin. With them she recommends nails in the new sophisticated Cutex ORCHID.



Lelong

Lelong creates a pale-blue suit with plum trim and blouse—advises mauvy nails in the chic, new Cutex CEDARWOOD.



Other Smart New Cutex Shades to Choose from

- OLD ROSE:** Rich rose with a hint of purple.
- HEATHER:** Deeper rose with the same elusive purple cast.
- LAUREL:** Delicate pink with a flattering mauvy undertone.
- CLOVER:** A deep, winy red.
- THISTLE:** Blended Rust and Rose.
- TULIP:** A soft, glowing red.
- ROBIN RED:** True red, subdued in intensity.

Also—Rose, Rust, Burgundy, Natural, Colorless

IN A SEASON mad-over-purple, Lanvin, Schiaparelli, Lelong and Alix sponsor three new Cutex nail shades—ORCHID, CEDARWOOD, CAMEO—to wear with their latest creations!

The new Cutex ORCHID is a rich, glowing fuchsia-rose . . . the new Cutex CEDARWOOD, a lovely, fresh mauvy-rose . . . the new Cutex CAMEO, a delicate, fragile pink, with a touch of lavender. They tone in perfectly with every purplish shade from bonbon pink to raisin, with all the new mauvish blues and the even newer yellows.

Give your nails an advance Spring lift! Wear the new Cutex shades sponsored by the great Paris dressmakers—Lanvin, Schiaparelli, Lelong and Alix! See the whole smart Cutex color line-up—15 stunning shades in all!

NORTHAM WARREN, New York, Montreal, London, Paris

New Cutex Salon Type Polish

WEARS! WEARS! WEARS!

The new Cutex Salon Type Polish is the result of a quarter-century of research for the most durable, longest wearing nail polish that modern science can devise. Based on a new principle, the new Cutex Salon Type Polish is heavier than the regular Cutex Crème Polish—gives days and days of added wear! Try it on *your* nails today!

"AN EVENING IN CATHAY"

THE three brilliant amateurs whose photograph appears on page 70 are Mrs. Ernest Tong, Miss Virginia Chang, and Miss Ethel Chun, all of Shanghai. They have been playing at the Mercury Theatre in New York, with the unanimous acclaim of the critics, in "An Evening in Cathay," for the benefit of the American Bureau for Medical Aid to China. They are all members of the "New Life" movement, leaders in the cultural renaissance which has revived the ancient arts of China.

"An Evening in Cathay" is an authentic and comprehensive cross-section of the rigidly stylized drama, music, and dancing of China. For those accustomed to the realism of the Western theatre, the delicate posturing and the formalized gesturing have great charm. Sorrow, anger, and dignity have their accepted forms of expression. An Empress, even a drunken Empress, uses certain gestures, expressive of her power and majesty, that it would be quite improper for any one else to use. A warrior fights a whole battle without striking a blow. And, as in all Chinese art, all this is executed with the greatest delicacy and precision.

An important part of the performance is the music. Mrs. Tong, who is the leader of the group, brought with her five musicians who are famous soloists and professors in the Ta-Tung National Institute of Musical Research and the Shao Chao Institute of Classical

Music. Both the music and the instruments—the P'i P'a and the Phoenix flute particularly—are those used in the traditional Confucian formalities and the court ceremonies of hundreds of years ago.

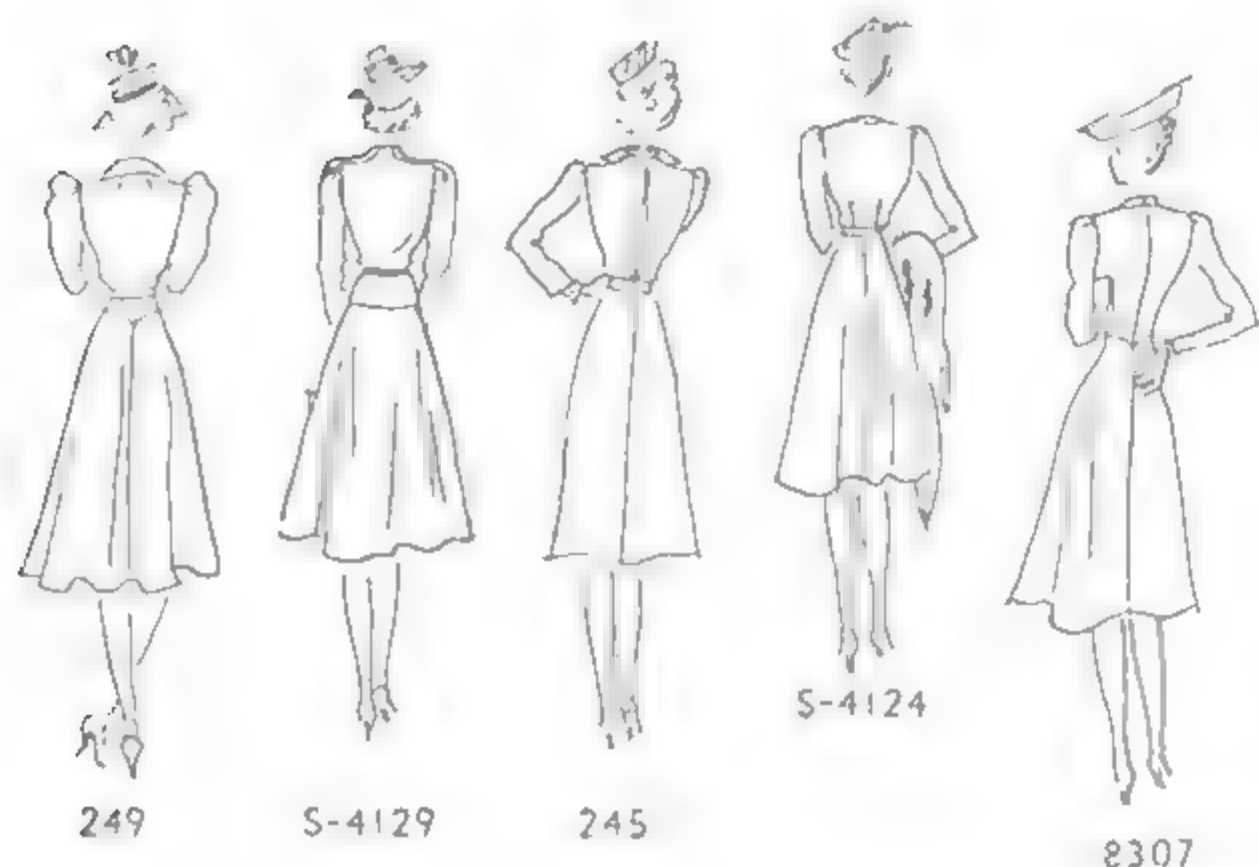
Mrs. Tong, shown at right in the photograph in the black satin costume for her warrior's dance, is the wife of the Counsellor of the Kwangtung Government. She was taught dancing by Dr. Mei Lan-fang, China's greatest actor, and has arranged, and appeared in, many charity benefits in Shanghai since the outbreak of the war.

Miss Virginia Chang, centre in the photograph, is wearing the Imperial yellow dress of an ancient Chinese Empress for her "Dance of the Drunken Queen." Miss Chang, considered one of Shanghai's greatest beauties, is the daughter of the ex-Minister from China to Chile.

Miss Ethel Chun, left, is the granddaughter of Sir Shouson Chow of Hongkong. In this Persian blue and apple-green costume, she sings the old folk-songs of China—"The Great Wall of China" and "The Shepherdess," sad, wailing songs in minor keys. All these costumes were designed especially for the company by Dr. Mei Lan-fang.

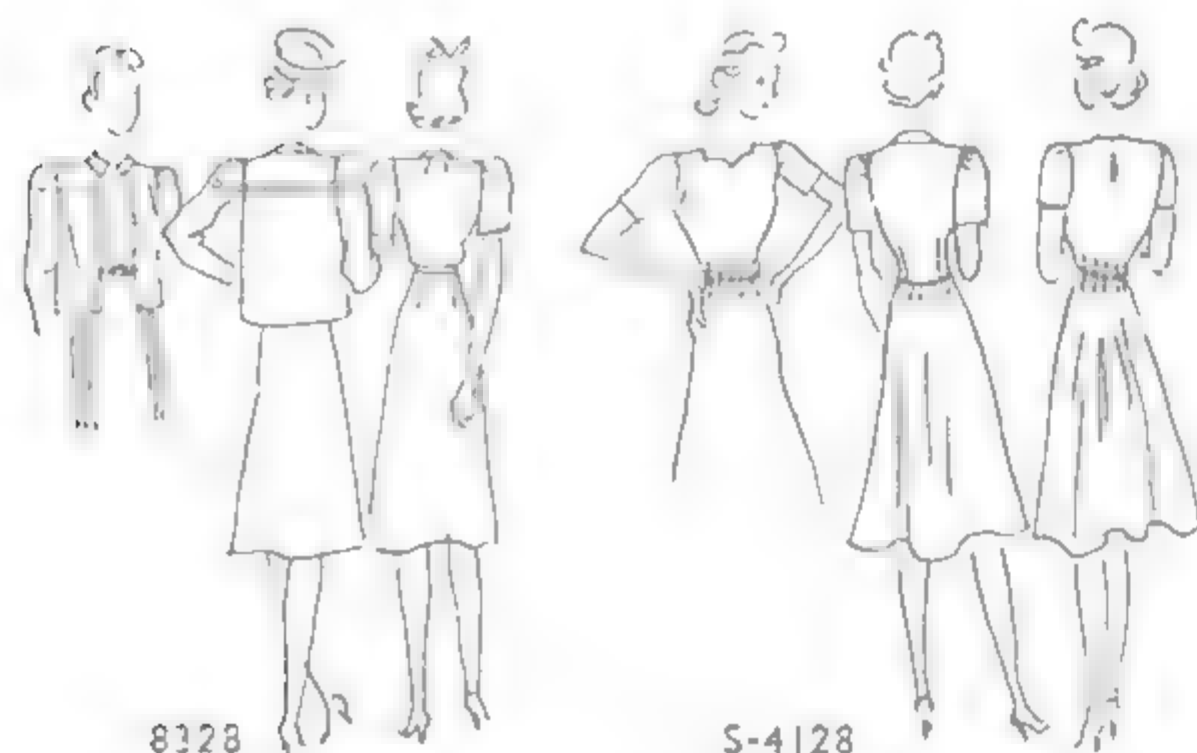
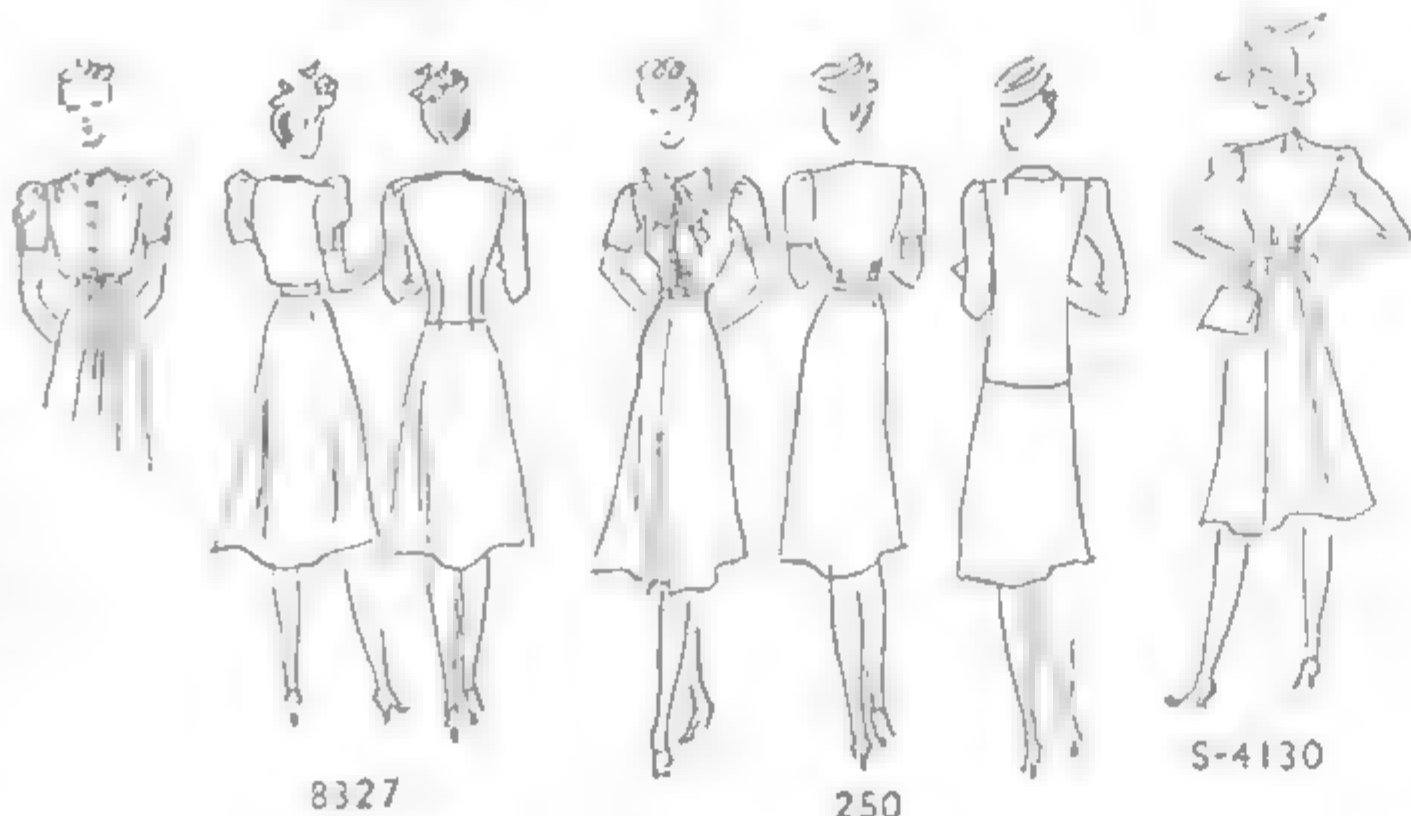
Before playing in New York, "An Evening in Cathay" was given in Los Angeles and San Francisco with great success, and after this it will tour America.

DESIGNS FOR DRESSMAKING



Spring is in the air—every one wants new clothes. These are designed for sizes: 249, 245, S-4124, in 12 to 20, 30 to 38; 8307, in 12 to 20, 30 to 42; S-4129, in sizes 12 to 20, 30 to 40

New lines and new colours for these new designs. You will find other views of them on pages 104 and 122. They are designed for sizes: 8327 and 250, in 12 to 20, 30 to 38; S-4130, in 14 to 20, 32 to 42



Jacket dresses, print-with-plain, or crisply tailored sheer crêpe. Other views of these on pages 104 and 122. Designed for sizes: 8328, 12 to 20, 30 to 40; and S-4128, in sizes 12 to 20, 30 to 38

PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 142.

THE NEW Tarsal Treds



Spring fashion tonic

IN CUSTOM-FITTING FOOTWEAR

Tarsal Treds bring you an authentic concept of what well-dressed feet will wear this spring. They are styled by the studio which creates many of America's most costly fashion shoes. Their custom-fitting features are found in no other shoes, at any price. Individual adjustment insures the walking ease and glove-smooth smartness you once enjoyed only in shoes made over your personal last. Write for interesting Style Portfolio and name of dealer.



THE H. C. GODMAN COMPANY
COLUMBUS • OHIO

\$5 and \$5.50
Slightly Higher in the West

10 MILLION FEET SAY "THANK YOU"



But what are you doing about **YOUR EYES?**

• The one all-important appointment of your busy life may be the one which you have delayed so long. It's about your eyes—the most precious of your senses—the life-spark of your features.

Keen, rested eyes are vital to your good-looks, your comfort. So why not have your eyes examined *now*—every year if you wear glasses?

You may be sensitive to glare—over-brightness—uncomfortable

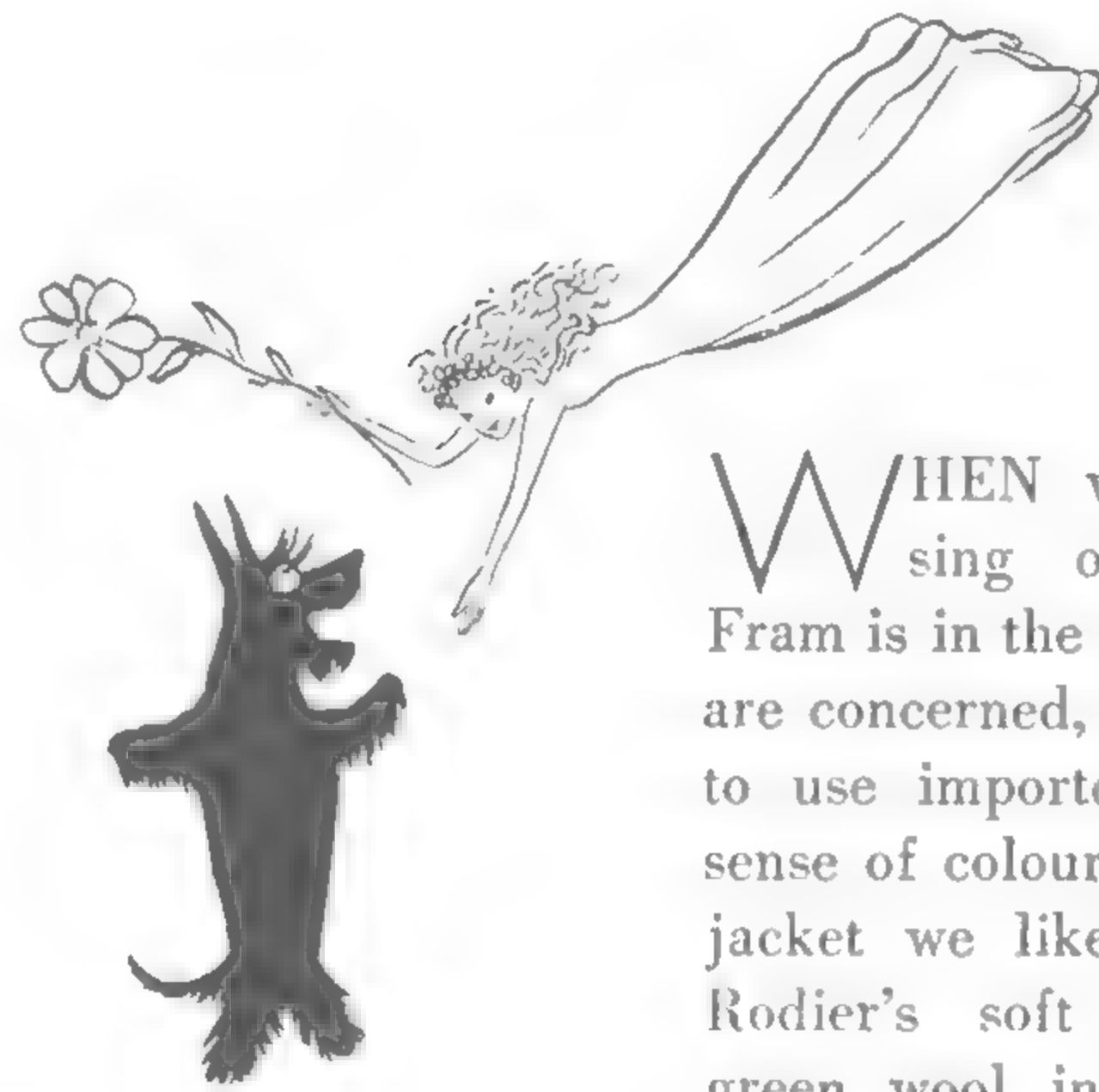
light. If so, *Soft-Lite Lenses* may be prescribed. For they provide relaxed, restful vision—have been worn with satisfaction by millions since their introduction over 30 years ago. Soft-Lite Lenses blend beautifully with the tones of the complexion, are marvelously inconspicuous.

Published in the interest of more comfortable vision by the Soft-Lite Lens Co.,
New York Toronto London.



PRESCRIBED FOR COMFORT...AND SO GOOD-LOOKING

SHOP-HOUND SINGS OF SPRING



WHEN we sing of spring we sing of suits, and Joseph Fram is in the hero class, as far as we are concerned, on this score. He likes to use imported fabrics, and has a sense of colour that gladdens us. One jacket we liked particularly was of Rodier's soft raspberry and deep green wool in a small check, worn with a skirt of green wool to match. Most of the suits and coats cost about \$75. Aside from the suits, coats, and tailored dresses that Mr. Fram makes himself, he also has a group of ready-to-wear English suits; most of them in smaller, model sizes. Here there are limp, supple English suèdes, in compelling colours. Fram likes to make jackets of them (about \$50) and woollen skirts to match. At 15 East Forty-Seventh Street.

Sketched at the right: a house-coat version of the old-fashioned duster. It's made of beige combed cotton, which has a pongee-like look and texture, only duller. It follows you along long, slim lines, with a cerise-and-blue taffeta ruffle at the hem, and cerise buttons. Very provocative, we found it. About \$20 at Macy's.



Balletta-Rutt had many requests from wistful wives who wanted to have man-tailored suits like their husbands'. Now, in their own handsome building, 12 West Forty-Sixth Street, they'll do the same for you for about \$75. If you really want to be a swell, they'll make one for about \$125, with more workmanship entailed, and Mr. Balletta or Mr. Rutt at the fittings.

Write down a few notes about Henry Stevenson, the ladies' tailor at 48 West Fifty-Seventh Street. Even if you're a regular ogre about perfection of details, Mr. Stevenson will not let you down, because he agrees with you. *We* wouldn't call this pleasant man an ogre by any means, but, if we were a sloppy buttonhole, we probably would, for he is without mercy on such matters—linings, pockets, etc. This year, he's added to his good coat-and-suit talents a few simple dresses. Coats and suits from about \$85.

Now to take care of all these fine suits you're going to buy, you'll need a good brush. Even if you've *got* a brush, let us tell you about one called Rub-Whisk. It's a big block of finely grained rubber sponge, with several notches cut in the sponge at the working end, so that it grips the fabric and seems to bite the dust out of it. It's washable; under fifty cents at Lord and Taylor.



We love the jacket-dress at the left. Navy-blue is its colour (or you can have it in black), sheer wool is its makings, and Shop-Hound is its admirer—or one of them. We would also like to say a few words about the vertical stitching at the top, and how we like the short lapels of the jacket—one of them hidden by a clump of pink and red carnations. About \$35, at Nelson-Hickson, 7 West Fifty-Seventh Street; many dresses at this price, or less, in their inexpensive department.

EVENING IN PARIS

THE PERFUME OF

Romance

Evening in Paris Perfume in purse
flacon, 55c. In smart, modern dress-
ing table bottles, \$1.10 to \$10.00.



BOURJOIS

P E R F U M E R S



KOBAKO

THE PERFUME OF

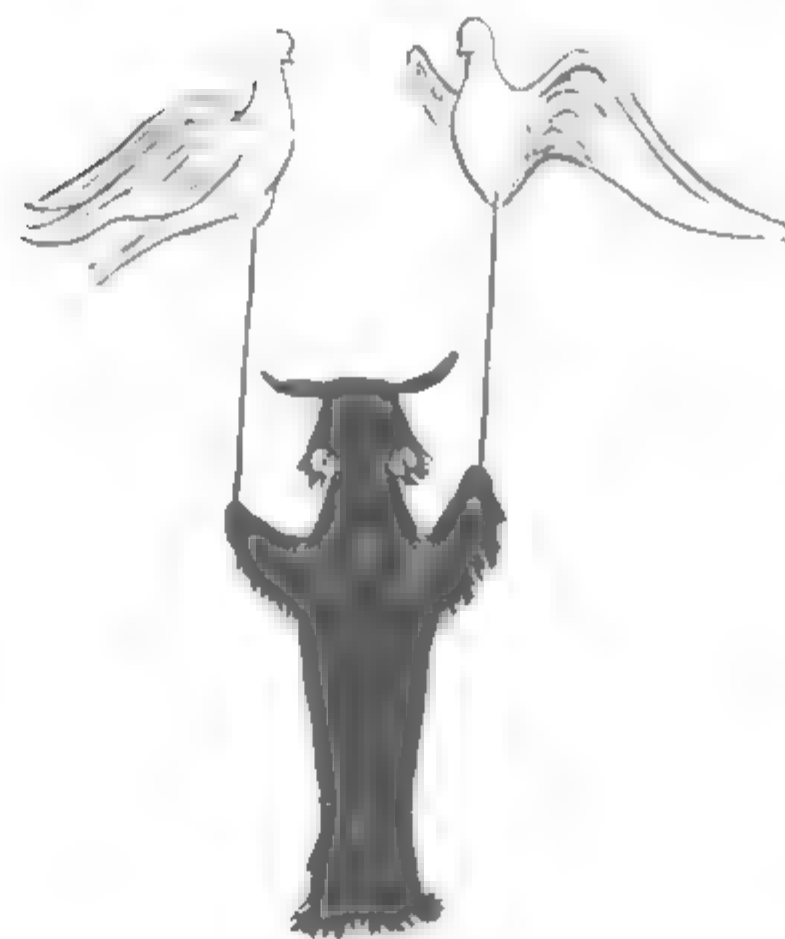
Ecstasy

Kobako Perfume in purse flacon,
75c. In frosted crystal dressing
table bottles . . . \$2.00 to \$7.50.



In a Sycamore—you feel right—look right—you are right. Quality to the last stitch—style that gives you a certain indescribable lift. Many Sycamores are of nationally famous Botany fabrics. Lined in Duchess Taffeta. The two styles shown are \$22.95. At one fine store in each city. For the name of yours write—
SYCAMORE COATS, 326 W. Adams St., Chicago, Ill.

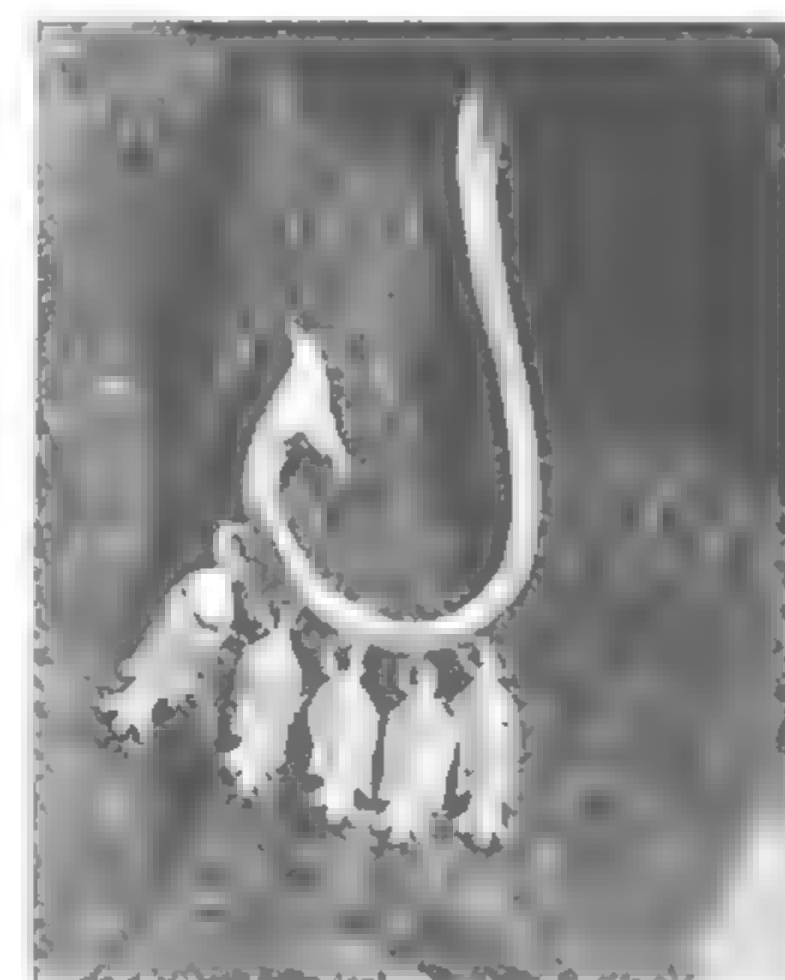
SHOP-HOUND BUTTONHOLES YOU



WE have told you about tailors and their good works, so now we will ramble on about what to wear in your lapel. Our portrait at the left shows us with a couple of birds of whom we are very fond. They're made of milk-white glass and perch gracefully on long pins. Spear a carnation with them, or wear them alone; about \$1 a pair; Macy's.

At Saks-Fifth Avenue: an interesting collection of costume pieces copied from the jewellery of Carlotta of Mexico. Some of the medals in this group make exciting lapel pins—especially the Maltese cross. This one is of silver metal with red and green enamel, and rhinestones. Better see the collection.

The name of this picture is "The Folly of Greed." It's an old Mexican design that reminds the wearer not to bite off more than she can chew, or morals to that effect. Even apart from this good lesson, the pin itself is handsome and worthy in its own right. You can buy it at Stern Brothers for about \$4, in either silver or gold-metal finish. The fishes jangle when you walk.



Once, one of the saddest of relics—a symbol of past splendour and present lack—was an unmated earring. Looking through our jewel-box the other day, we found several of them, and they depressed us faintly. Now they don't any more, because they hang from our lapel, where we put them in an inspired moment. Maybe this trick has occurred to you, too, but we thought we'd tell you.



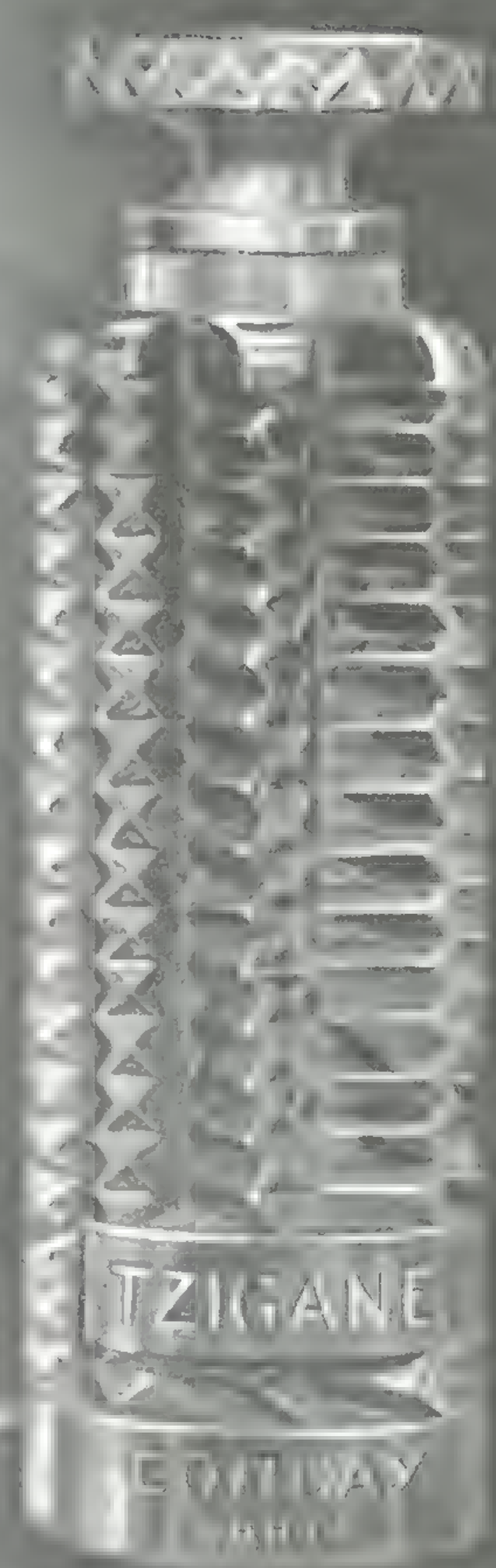
We've mentioned before what nice small objects there are at Miriam Stevenson's shop at 435 Park Avenue. Now here are some more of them. These old glass vinaigrettes are our idea of fun in a buttonhole. There are several shapes to choose from; rounded ones about the size of a silver dollar, as well as the ones we've photographed. And the colours are enchanting, especially the rose-tinted ones. You can have them in clear or opaque glass. Many of these bottles have little flower pictures painted on them. The price of all of them is the same—in the neighbourhood of \$2.50, which is a very desirable neighbourhood for such pretty little trinkets.

This spring meeting of flora and fauna might well take place on your new suit. You don't have to be a naturalist to see how interesting this particular kind of beetle is. He is striped with alternating rows of rhinestones and enamel, the colour of lapis lazuli, and he is quite big and impressive-looking—almost as long as your finger, unless you have very long fingers. He is very versatile and travels with amazing speed and adaptability from coat to suit and back. Strange to relate, his underside is a clip. He is one of the *Trifari* group. His habitat is Saks-Fifth Avenue, and his price about \$10. Shop-Hound believes that even if you are not an insect-lover, you will enjoy meeting him. (Continued on page 120)



A NEW PARFUM BY CORDAY... MASTER PARFUMEUR

DESIGNED BY RENÉ LALIQUE



Tzigane
for the Gypsy in Your Soul

CORDAY

15 RUE DE LA PAIX PARIS



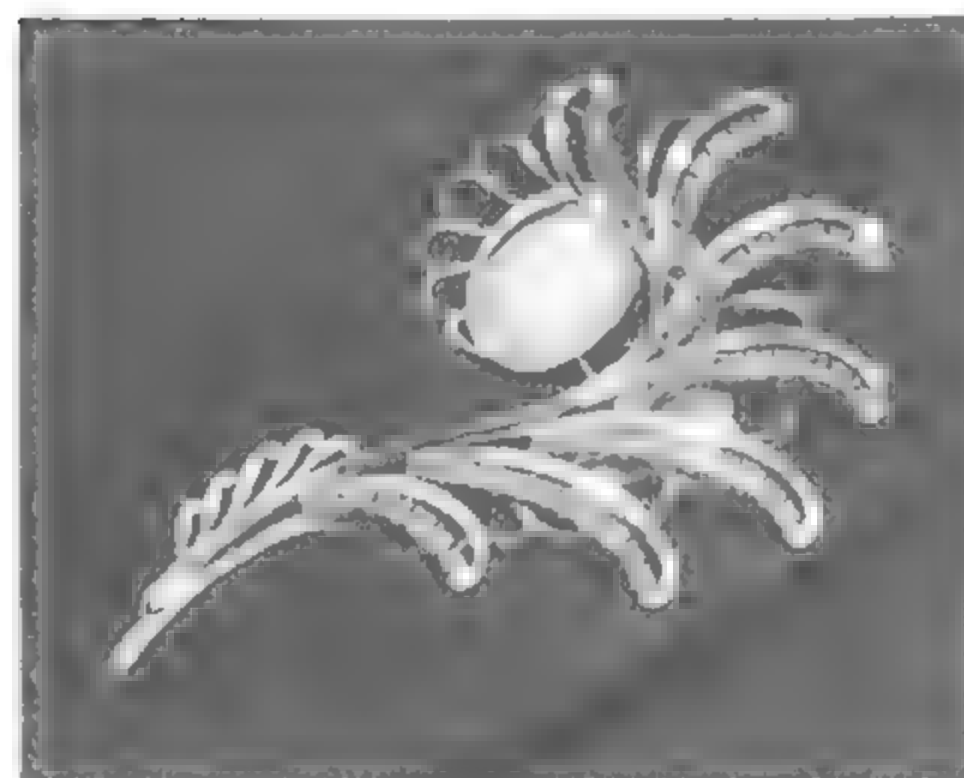
Hope Reed Fashions are on sale at 1000 smart shops across America. We list only a few:

Canada.....T. Eaton Co., Ltd.
 Pittsburgh.....Kaufmann's
 Harrisburg.....Bowman Co.
 Detroit.....J. L. Hudson Co.
 Chicago.....Mandel Brothers
 St. Paul.....Field-Schlick Co.
 Boston.....E. T. Slattery Co.
 Philadelphia.....Oppenheim Collins
 Buffalo.....Oppenheim Collins
 Charleston, W. Va.....The Diamond
 Washington.....Woodward & Lothrop
 San Francisco.....O'Connor Malfat
 Portland.....Meier & Frank
 Sacramento.....Bon Marche
 El Paso.....The White House
 Houston.....Sakowitz Bros.
 Salt Lake City.....Auerbach Co.
 Birmingham.....Burger Phillips
 New Orleans.....Maison Blanche
 Los Angeles.....J.W. Robinson Co. (main floor)

or write Greenbrier Frocks, Inc.
 1400 Broadway, New York

Your own Hope Reed translates
 your own dress dreams
 into spring prints. Of course,
 they bubble with fun, sun, and
 crisp, young lines. Of course,
 the fabric is spun rayon...
 which means carefree, packable,
 washable wear from now to September.
 Superb tailoring and their
 price invites you to have loads of
 clothes. Sizes 12 to 20.
 Price, only \$6.50
 More in Canada.

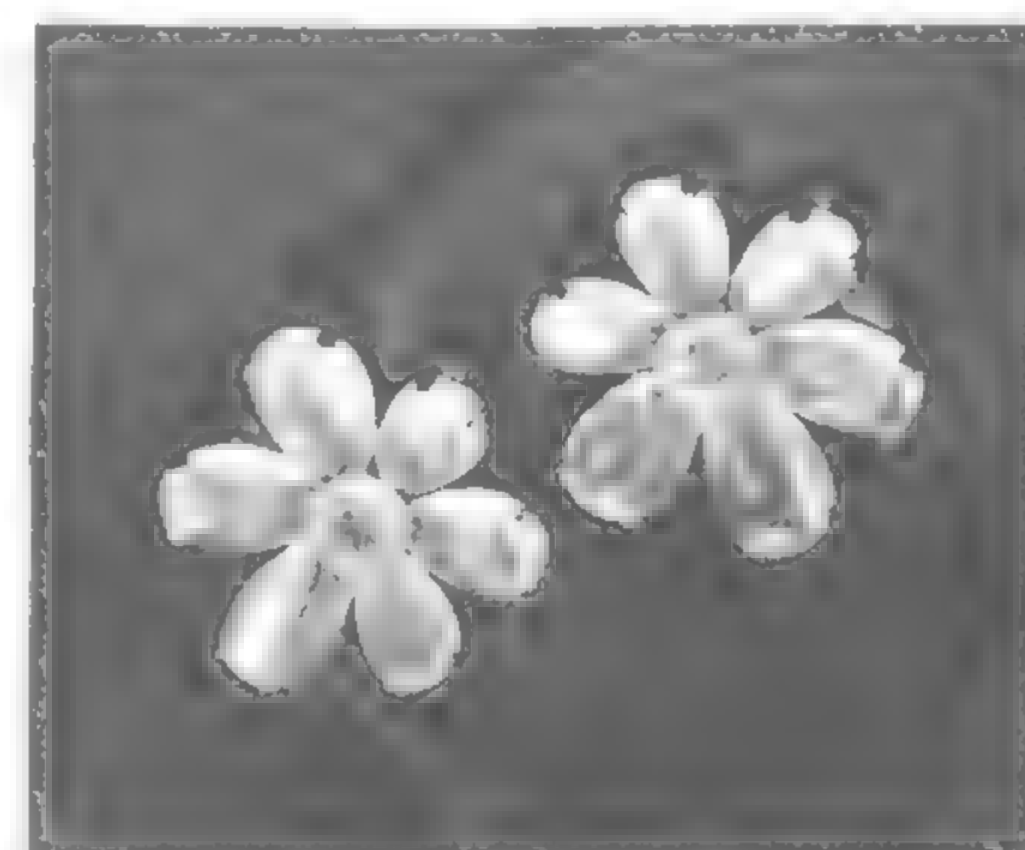
SHOP-HOUND BUTTONHOLES YOU



(Continued from page 118)
 Now that you've seen jewels of small price, allow us to lure you and tempt you with words like sapphire, moonstone, and gold. The pin at the left is made of these gleaming ingredients. The giant moonstone makes the

flower, the stem is of the gold, and the leaves of dark sapphires. As you might have suspected, it costs about \$900. Marcus and Company created it and sell it at 679 Fifth Avenue. And in case you didn't already know it, they have a large array of inexpensive costume jewellery there, too, to comfort you if you can't afford such luxury as this. This proves that jewellers have hearts of gold.

More Marcus moonstone magic. Excuse our rich prose, but these flowery clips make you think that way. They have sapphires for hearts—rather pale ones, not much darker than the moonstone petals. About \$400 the pair. Start hinting.



When you're not being smothered in moonstones and wondrous jewels, you can have a lot of fun rigging up little tricks with flowers and ribbons and your own native wit. On a dark suit, you might wear a white carnation tied with a white piqué bow, like a man's tie. Or seek out a sprig of heather from your florist and secure it with a Scotch plaid bow. Maybe you could wear an old Scotch pin in the centre of the ribbon. Haunting such places as Gaza or Traders in Treasures, may net you some lovely old trinket.



Or you can have a round of pleasure looking at the old jewellery at B. Harris and Sons, 25 East Forty-Eighth Street. One thing we like in the shop is the way they have different cases, according to price. Very good for shy people who hate to price things that are way over their heads in money. The thin gold watch-chain in the photograph above looks very effective looped through your buttonhole several times. Notice the tiny gold hand at the clasp part, and the amethyst above it. The chain, complete with these pretties, costs about \$30. The old gold-and-carnelian watch-fob hanging from it makes it look all the more important. This will cost you about \$10. And there are other interesting old fobs to choose from.

Another one of Mr. Harris' good points is the fact that he is a talented jewellery repairer and transformer. This lapel pin of ours was made from an old silver locket; he can do the same for you and your own heirlooms. Not expensive.



And as a final suggestion to bear on your bosom, you might wear a red, red rose. There is a new version of the Better Times rose that is redder, and rosier than the first beauty which came out with this name; a rose by the same name, yet not the same. You can order them from any one of the members of the Florist Telegraph Delivery Association. Just say you want some Better Times.

This fault can overtake you at any age

ACID SKIN

"My skin is so acid," runs the complaint from many young women and older ones alike. It is unfortunately true that *Acid Skin does not pick its victims according to age. But here, happily, is help for any victim at any age — prompt, effective, direct help, in the form of two unique creams which contain the famous acid-neutralizing ingredient, Phillips' Milk of Magnesia!

* a troublesome condition caused by excess acid accumulations on the skin



YOU don't need to worry about an "acid" skin—but you do need to get to work on it!

If your skin is susceptible to blemishes—enlarged pores, blackheads, oily shine, scaly roughness; if it is losing its fresh tone, its fair smooth texture and supple firmness, give it the beneficial action of these remarkable Milk of Magnesia creams!

You know, of course, how Milk of Magnesia helps an *internal* condition of excess gastric acidity. In the very same way these new-type Milk of Magnesia creams act on the *external*

excess fatty acid accumulations, helping to prevent and overcome unsightly faults and so to make your skin lovelier.

PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM

In this delightful greaseless cream is beauty-giving action you've never known before in a face cream! Its difference is due to the Milk of Magnesia which acts on the excess fatty acid accumulations on the skin.

The ideal foundation at last. You've never used a cream which makes such a perfect foundation as Phillips' Texture Cream. There's a real reason for it. The Milk of Magnesia *prepares* the skin—smoothing away roughness and freeing it from oiliness, so that powder and rouge go

on evenly and cling closely for hours, without need of touching up.

PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM

This new kind of cleansing cream cleanses the skin with an effectiveness that will delight you! The Milk of Magnesia not only loosens and absorbs the surface dirt, but penetrates the pores and neutralizes the excess fatty acid accumulations, leaving your skin soft, smooth and *thoroughly* clean!

Don't be discouraged because your skin seems "acid." Give it the help of these unique creams—the only creams which contain the beneficial acid-neutralizing ingredient, Phillips' Milk of Magnesia.

CLEANSING CREAM



TEXTURE CREAM

PHILLIPS' Milk of Magnesia CREAMS

2 SIZES •••• 30 CENTS AND 60 CENTS

Because of transportation costs — prices
are higher west of the Rocky Mountains

THERE'S THE Gaiety of Spring IN DANIEL GREENS



RIPLE \$6

TEA-FOR-TWO \$4
In kid \$4.50PICCADILLY \$4
In kid \$4.50

TAB \$5.50



BAMBI \$3.50

BOUDOIR
In kid \$3.50D'ORSAY
In kid \$3.75

When Spring brings "that tired feeling" it's a sure sign that you need some new Daniel Green slippers. Their gay styles and lovely colors are the best prescription you could have to cheer up your indoor hours. . . . And for those hundreds and thousands of steps that household tasks require you will find comfort and real support in a pair of properly fitted Daniel Greens. Don't run the risk of injuring your feet by wearing worn-out street shoes or ill-fitting slippers around the house. Daniel Green slippers come in sizes and widths for every foot. Ask for them by name and look for it on the sole. DANIEL GREEN COMPANY, Dolgeville, N. Y.

DANIEL GREEN
Comfy SLIPPERS
FOR EVERY INDOOR NEED . . .
FROM BEDROOM TO BALLROOM

DESIGNS FOR DRESSMAKING



- For spring afternoons, have something sheer and shirred—No. S-4130, of scarlet jersey. Designed for sizes 14 to 20; 32 to 42
- Gold moire for No. 249, designed for sizes 12 to 20; 30 to 38
- Neat as a button—No. 245 has a triangle of collar flaring above the triangular yoke. Make it of soft lilac-rose wool. Designed for your busy mornings, in sizes 12 to 20; 30 to 38
- Half-and-half: golden-wheat wool jacket over an azure-blue crêpe dress. No. S-4128 is designed for sizes 12 to 20; 30 to 38
- Informal in gay print, more formal in dove-grey taffeta—No. S-4124. Designed for sizes 12 to 20; 30 to 38. [Back views, page 115]



FOOD FOR THOUGHT

IN the double rôle of Hostess, now and then, and Guest, here and there, we have a few wishes and ambitions we should like to see gratified. May they give you food for thought. We would like:

More really *good* bread and butter, the kind that is so good you could make a meal of it, whether it is chunks from a crusty French loaf to eat with your green salad, or paper-thin slices for afternoon tea, or pumpernickel and rye with your hors-d'œuvres.

Less pretentiousness and pompousness about food—not so much to-do about the necessity for brandy inhalers, the kind of wooden bowl for salads, elaborate rules about wines, et cetera. *Airs* never flavour food.

More hosts who can carve, and carve well, particularly game.

Greater use of old pieces, such as tea-caddies, soup tureens, urns, epergnes, hot-water dishes. They give a happy suggestion of more spacious times.

More guests who take second helpings, if so inclined; and fewer hostesses who urge guests to do so against the latter's wishes and better judgments.

Fewer people who drag their stomachs and diets into every table conversation.

More picnics where something else besides sandwiches is the main course.

Fines for cooks who indiscriminately sprinkle chopped nuts, candied cherries, cut-up marshmallows, or dabs of whipped cream on good, self-respecting dishes. If the food can not be served without these trimmings, it's not worth eating.

Greater concentration on doing the really simple things well—*good* coffee, *good* tea, *good* toast, *good* eggs in any form, *good* potatoes in any guise. Nearly every one remembers these longer than the most elaborate efforts at crêpes Suzette or bortsch or lobster à l'Armoricaïne.

Every household to try at least one new recipe a week.

More housewives who poke around the markets and food shops.

The appearance of more little pepper-mills on dining-tables. Freshly ground black pepper adds infinitely to the flavour of vegetables and salads. It is practically a requisite with tomatoes.

More imagination in table decorations, and, in particular, the handling of local and seasonal fruits and flowers. A low wooden bowl with a yellow squash, complete with leaves and a blossom or two, or a flat basket piled with peaches and a few sprays of their glossy leaves are both effective and charmingly suited to a country house in the late summer. For autumn, try heaping white grapes and persimmons together. If the flower- and fruit-markets offer no inspiration, spread an India print on your table, fill the centre with the most colourful and decorative vegetables obtainable, and top them with a superb and shining egg-plant.

Social ostracism for the hostess who wheedles your pet ancestral recipe from you and then tries it on you the next time you dine with her. And a firing-squad when she hands out the recipe to all her acquaintance.

More people who ask you to sup with them after the theatre rather than dine with them before.

For hostesses who like to preside over chafing-dishes, really good-looking aprons, something gay and peasant-like in design and colour, or a workmanlike smock—nothing that suggests Bridget's has been borrowed or that the fancy-work table at the church bazaar has been patronized. For a host, a regular French waiter's long white apron is excellent.

Enough variety in one's menus, so that guests can not always guess exactly what the next course will be. Children may like to know at parties that they are sure to have the usual creamed-chicken-peas-ice-cream-and-cake, but adults do not.

The use of boiled and mashed chestnuts occasionally instead of potatoes. Served with a steak, the dish is sometimes called Chateaubriand Saint Hubert, and is worthy of any saint.

MARCELLA HOLMES

To Please a Lady YOU!

A Lé Vine
originale—this
spring frock
of infectious
charm. A
full skirt
that falls in
soft, unpressed
pleats. Pert
swinging detach-
able bolero with
revers of eyelet
embroidered
pique.
Tiny pearl
buttons march
smartly down
the front of the
tucked, paneled
waist. Navy
only. Sizes
12 to 20
\$ 22.95



A
Lé Vine
ORIGINALE

Exclusive to one store in each City.
If not available at your favorite shop, write
Louis Levine & Sons - Cincinnati

*such Admiration
can be Yours*



BE *Glorified*
BY GOSSARD

"To walk in beauty" is no trick for the girl who is glorified the Gossard way. The new "hourglass" MisSimplicity* provides the same diagonal pull control, but is smaller through the waistline, to give you the tiniest possible waist between shoulder and hemline width.

Model 3760

*Reg. U. S. Pat. Off. Pat. No. 1,859,198

THE H. W. GOSSARD CO., Chicago • New York
San Francisco • Dallas • Atlanta • Toronto
Melbourne • Sydney • Buenos Aires

The GOSSARD Line of Beauty

THE OLD GUARD

(Continued from page 71) horticultural interest. This year, they'll be off, en masse, to Texas, a short jaunt for those ardent ones who once trekked all the way to Japan just to look at a few gardens.

The Old Guard is very much off guard at the Thursday Evening Club, a determinedly frivolous organization. Started in 1878, with the praiseworthy purpose of introducing Columbia University and its professors to the *crème de la crème* of Gotham society, the first meetings were glorified block parties centering around fashionable Washington Square. To-day, though Columbia and Washington Square are quite indifferent to each other, the tradition is carried on by President Nicholas Murray Butler and Barnard's Dean, Miss Gildersleeve, who add dignified zip to the festivities.

Originally, the entertainment was amateur and concocted entirely by members, but, since the passing of such brilliant quipsters as Joseph H. Choate, the Thursday Evening Club has succumbed to the easier way of providing professional entertainers. This year, its exceedingly correct president, Mrs. Walton Martin, gave in to the younger members by sanctioning an innovation. At the first of their three annual meetings, this genteel company dined at the Colony Club, danced and climaxed an enjoyable evening by watching Paul Draper, the maestro of classic tap. Only a handful of Thursday Evening Clubites had set foot in the night-clubs that featured Paul Draper, so that his exquisite performance was a complete revelation to them.

At the second Thursday evening, in Dr. Hamilton Rice's grandiose ballroom, the Trapp family was starred. As a prelude to his elaborate supper, no less than nine talented Trapps, of varying sizes and ages, sang songs and played a startling array of instruments.

Perhaps the most memorable Club night occurred several years ago, when the Gordon Knox Bells wrote and dramatized a mock trial, bruited about as being highly risqué.

WEDNESDAY BRIDGE

Wednesdays, from early December to mid-April, Mr. Charles S. Street's bridge class meets promptly at three—any one more than ten minutes late is not admitted. The class started at Mrs. Joseph Pulitzer's house in 1901. Twenty members were first taught Whist; then they progressed through Auction, until, to-day, sixty-five ladies play extremely good Contract. Mr. Street wanders from table to table, scolding, commending. Orangeade is passed, and, while Mr. Street totals the day's scores, a simple tea is served. At the end of the season, high scorers are given prizes—formerly silver nut dishes, now the lucky ones get credit slips at Brentano's.

All players must be seated at card-tables in the same room, which limits the locale. Actually, Mrs. Charles Tracy Barney's apartment and Mrs. Hamilton McK. Twombly's house are practically the only ones adequate. When these are unavailable, the class often meets at the Colony Club.

The Old Guard shows a vivacious interest in music. Opera, the Philharmonic concerts, and the Bagby Musical Mornings have become a ritual

with them. The Bagby Eleven O'Clock Musicales have been going strong for forty-eight continuous seasons. Equally enjoyable are the mammoth luncheons that Mr. Bagby gives after the concerts.

Oldest of all social-musical institutions is the Mendelssohn Glee Club, now in its seventy-fourth year. To quote its reliable historian, "It was the first association of native-born members which sang male choruses in this country before an audience." The "native-born singers," sometimes gay young social blades, still vocalize excitingly three times a year in semi-private concerts. The present-day audiences, though somewhat less social than before, include a good proportion of New York's older gentry.

BEAUTY ROUTINE

Pieced together, the habits and idiosyncrasies of The Old Guard make a curious composite picture. Regarding feminine essentials—underwear, dresses, beauty routine—it refuses to be budged. Compared to modern, complicated cosmetics, make-up mechanics are blissfully simple. Soap, water, and, of course, cold-cream are applied lavishly, the surplus film wiped off with a soft, knitted wash-rag or white "Kleenex." Coloured tissues are considered unhealthful, even poisonous. A film of pale powder is dusted over the face, a touch of Roger et Gallet's white lipstick protects against chapping—and the work is done! On gala occasions, to be sure, the same brand of palest rose lip-rouge is tentatively used. A packet of *papier poudré* is inevitably slipped into the purse for discreet facial repairs. Nails are short, filed to a delicate oval. The squashy, elongated chamois buffer remains in every-day use. Anything more startling than natural-coloured varnish is considered unrefined.

Hair is treated with the greatest respect. Different "methods" are followed, each having its passionate devotees, and professional hair-brushers spend their mornings making a fashionable round. Permanents are regarded as risky, a Marcel wave more satisfactory. The Colony Club's favourite impresario of the curling-iron recollections the few false fringes still in circulation.

The Old Guard restrains its figure rigidly. Brassières, built on stern lines, conceal rather than reveal. Corsets are durable affairs, laced down the back, splendidly boned, made without a suspicion of elastic. They never touch the skin. Underneath them goes a hug-me-tight of linen, silk, or silk-and-wool. Over them is worn a pair of linen or crêpe de Chine "unmentionables," trimmed with Hamburg or real lace and gathered tight at the knee with elastic. A slip or knee-length chemise—and then comes the dress.

CLOTHES PROBLEMS

Until a few years ago, it was chic to send to France for fine, clocked silk stockings. Shoes run into money. Fastidious ladies, who don't mind paying fifty dollars and up, insist on shoes fashioned on an individual form. Many of Newport's contingent still order from London a three-strap-and-button day shoe. Gone is that famous American last, with its baby Louis heels and

THE OLD GUARD

"toothpick" toes.

Choosing a dress is a serious business—to be entered into thoroughly twice a year. Picking up a "number" from a rack, or a last-minute rush for a new dress, is unthought-of. Line and fine material outweigh momentary fashion fads. In the main, the most distinguished in Old Guard ranks go to some small establishment with an Old-World atmosphere, where they have been known since childhood; or they have some understanding *vendeuse* in a larger shop who has served three generations of the same family and who may be depended upon to see that the current models are becomingly adapted to each client's age and physical characteristics.

WHERE THEY SHOP

One *maison sérieuse*, famous for wedding gowns and *débutante* dresses, as well as for suitably magnificent creations for the most formal occasions, is a dark shop, shabbily carpeted, with bolts of material stacked high, where an ensemble costs as much as a Ford car! A glorified tailor, well known in Bar Harbor, has a similar Old-World atmosphere in his place. The problem with hats, as one fashionable dowager put it, is to "have them fit without making you look ridiculous." And, in their opinion, only about one milliner in town knows how to make a real, old ladies' bonnet that ties firmly under the chin.

Most fabulous examples of The Old Guard are Mrs. Hamilton McK. Twombly and her sister, Mrs. Henry

White, granddaughters of old Commodore Cornelius Vanderbilt. The two sisters, well over eighty years old, command large fortunes, live in almost feudal style, and maintain a completely pre-Revolutionary point of view. Mrs. Twombly keeps her footmen in knee-breeches and silk stockings, and on her limousine still keeps a man-on-the-box. Her dinners are the ultimate in Old Guard splendour. Her table is decorated with magnificent flowers, rushed down from the Twombly greenhouses near Convent, New Jersey. Her food is genuinely Lucullian, and served with almost royal pomp.

ANECDOTE

There are several classic stories told about the Vanderbilt sisters.... As Mrs. White was strolling on upper Fifth Avenue a year or so ago, on a lovely spring day, a friend overtook her.

"Oh! Mrs. White, why aren't you walking in the Park?"

"I've never walked in the Park," answered Mrs. White, "when I was a young girl my father told me that it was extremely dangerous!"...

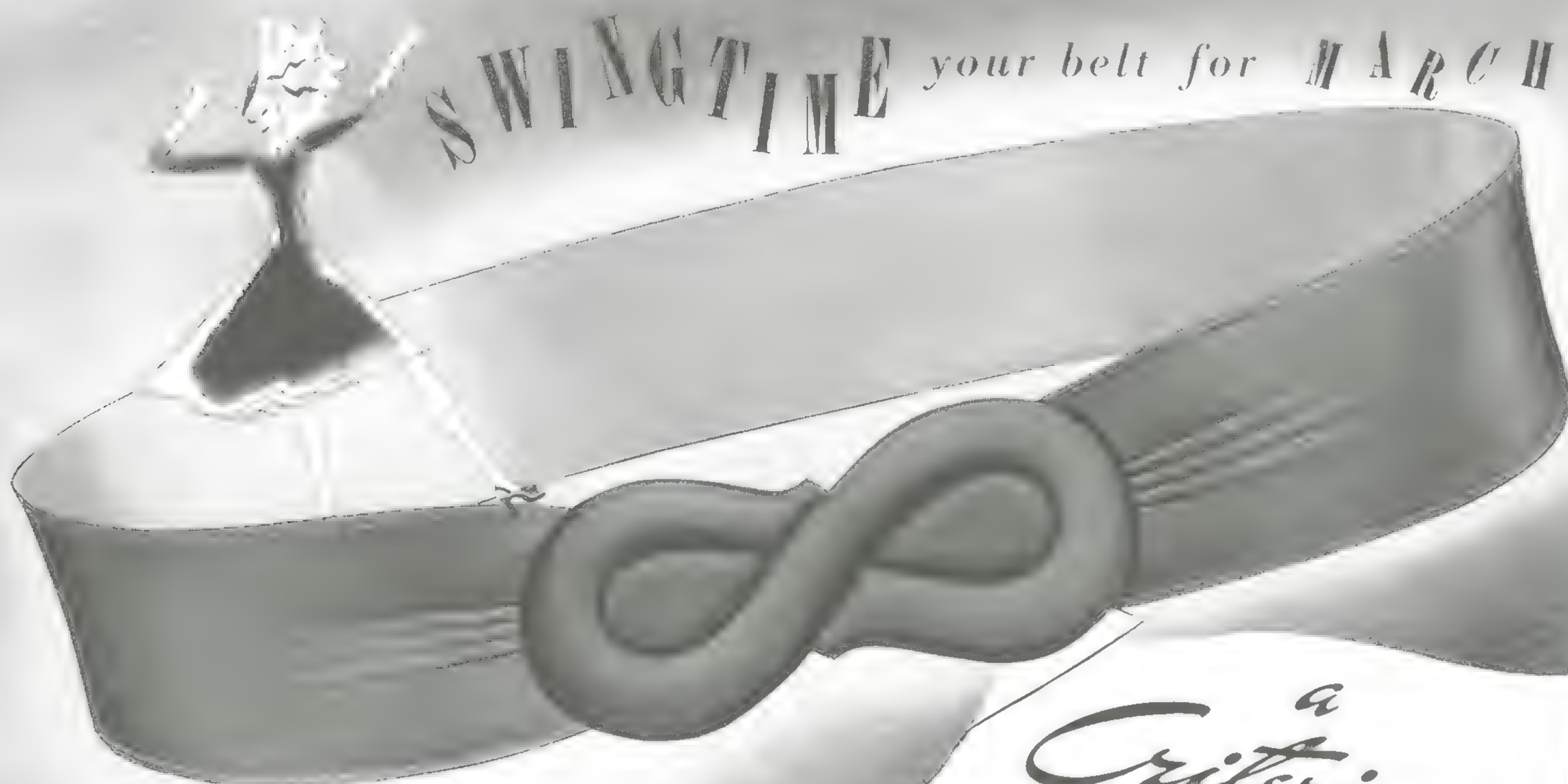
As long as The Old Guard refuses to change, it will remain an institution. Its quaint method of placidly continuing to do the same unimportant things in the same important manner becomes, in the end, significant. Its self-confidence and obvious satisfaction lend a rarefied charm to this overfactual era. A sense of security lurks here, which, in these troubled times, more than justifies its existence.

Best & Co. says "Lux it please"



● To make you pretty as a picture—this yellow marquisette has a tiny waist and swirling skirt. "And to be practical," say Best's, "we've made it Luxable, and priced it thriftily. Please don't risk washing it with harsh soaps. Gentle Lux has no harmful alkali. It's safe for anything safe in water alone."

Fine Stores everywhere advise



Throw off your winter mood! Pep up! Wear this spirited Criterion Original. Its 2½ inch width..dynamic buckle..bracing new colors..in soft moaka..all spell Spring. At foremost stores . . . 1.50 (slightly higher in Canada).

SLOTE & KLEIN, INC. • NEW YORK

world's premier maker of quality belts for women

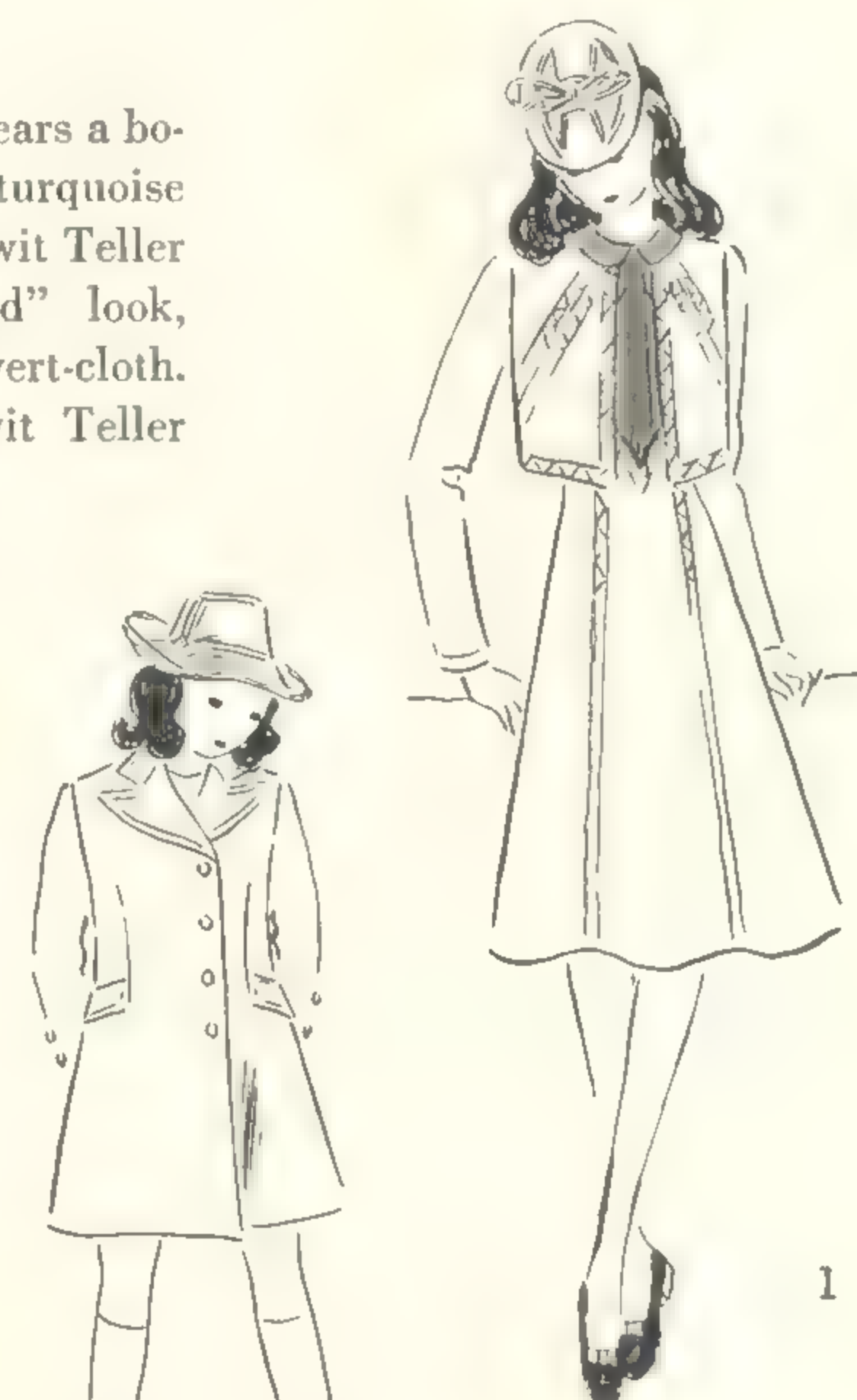
*Reg U. S. Pat. Off.

Copr. 1939, Srote & Klein, inc.

LINES TO THE

WHETHER your daughter is three or five-times-three, it is not too early to inculcate in her the love of good tweeds and fine wools, the beautiful dependability of classic lines. Here are spring coats and suits for all ages and sizes of child—yours among them. They are chosen with an eye for the classic standards of the best fabrics—cut, good linings, hand-finished buttonholes, and real pockets, not dubious flaps. If she happens to be in the “awkward age,” minimize it like magic by the right clothes (1, 3, 4, below). Or, if she’s younger, let her wear brief little coats of imported tweed or even men’s suiting, as carefully tailored as your own. Hats should be becoming and not fussy. Remember the well-dressed child of to-day is the well-dressed woman of to-morrow.

1. The young sophisticate wears a bolero suit of rust wool, a turquoise crêpe blouse, rust beret. Bonwit Teller
2. For that “English child” look, beautifully tailored tan covert-cloth. Grosgrain-bound hat. Bonwit Teller

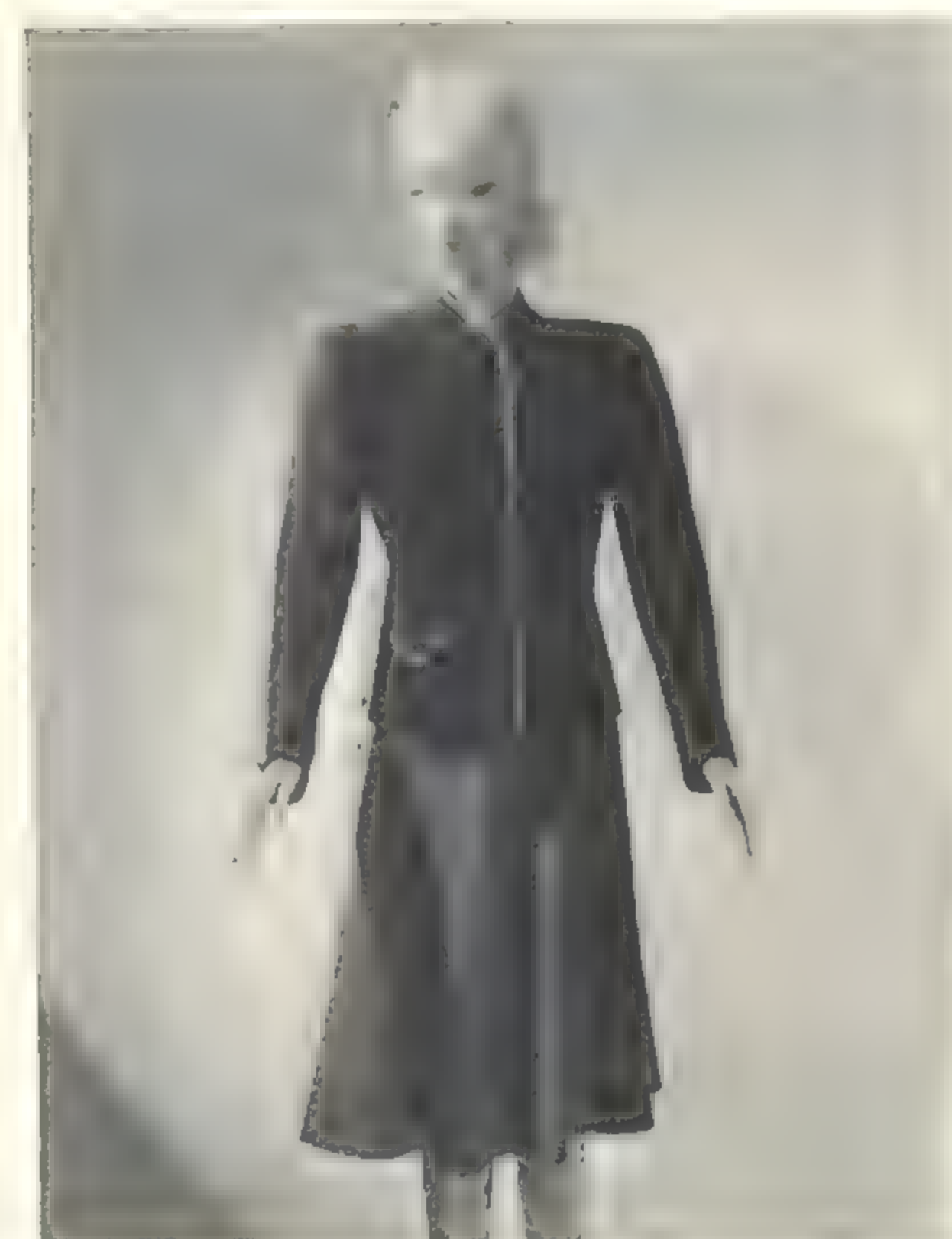


2



3

3. For her first dressy suit—grey flannel, after Lyolène, with a swing skirt. Brown felt hat. Lord and Taylor
4. Brown-and-white tweed skirt, a brown tweed jacket bound with the tweed of the skirt. Saks-Fifth Avenue



4

SHUR-TITE

Favorite of the month



design patented

Tailored softness captured in leather... its generous size offers haven to all your treasures... a treasure itself, delicately suspended by three slim straps... amiable companion to Spring's softly tailored clothes... calf or patent... decisive new colors... at your favorite store...

\$5
Goldsmith BROTHERS
NEW YORK

CHICAGO • LOS ANGELES • PARIS • LONDON

VERY YOUNG

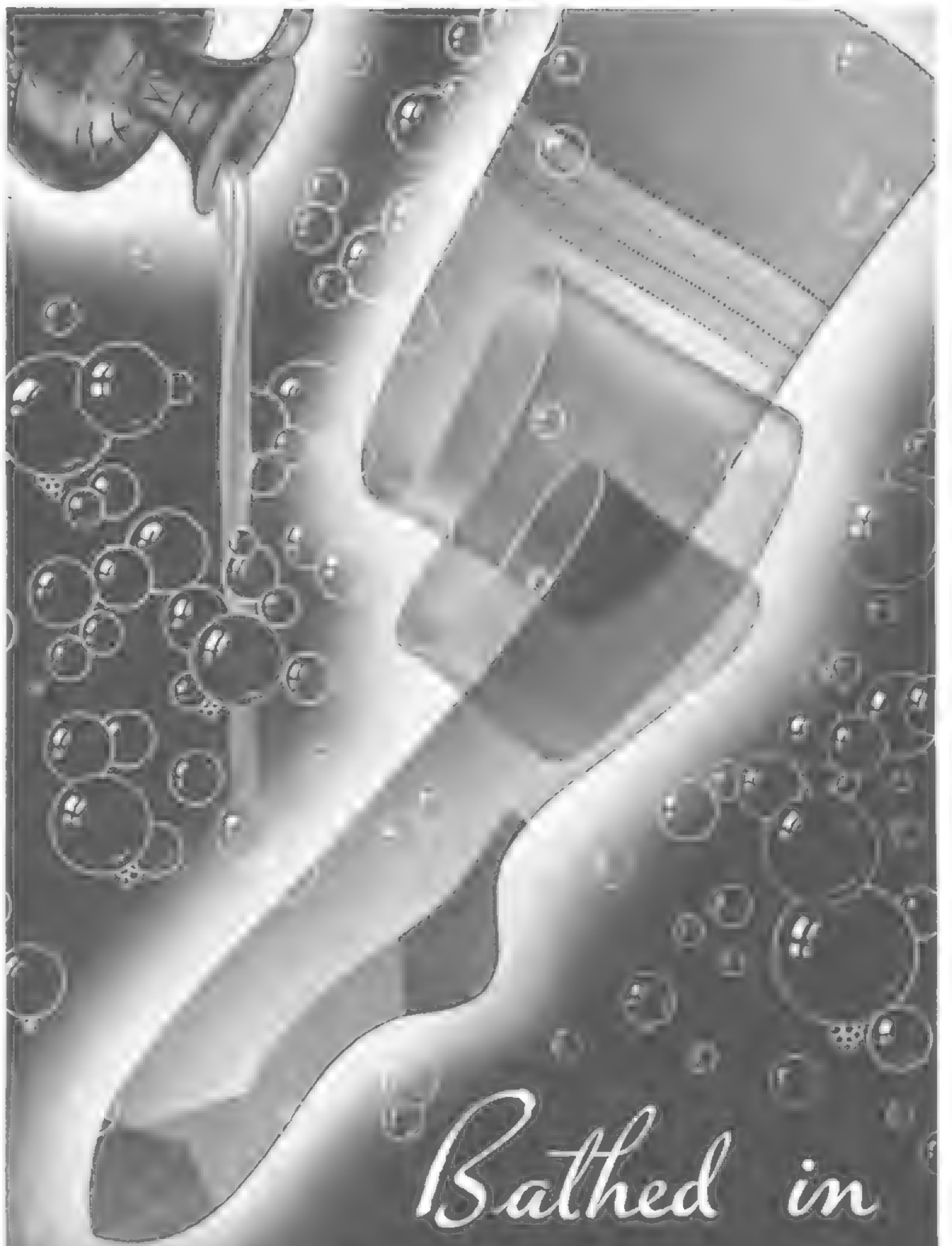
5. Gay as a crocus—single-breasted box-coat in red, white, and blue checks; red buttons. Lord and Taylor
6. Beige men's-wear flannel for a smart young thing. Also in big-sister sizes. Bonnet to match. From Best



7 and 8. Fun to have a big sister and little brother dressed alike, in green striped tweed coats, imported from England, and dark green felt hats. The little girl's coat is fitted at the waist. Both are from Bonwit Teller



9. Blue, brown, and white checked skirt held up with suspenders; a loose box-jacket; Scotch cap. At Best
10. Strawberry-pink tweed, stitched collar and pockets. Navy-blue bonnet, pink streamers. Saks-Fifth Avenue



Bathed in "PRECIOUS" COSMETIC OILS

...and ever-so-faintly scented

You'll love these new stockings by Northmont—love the soft radiance this beauty treatment imparts to each silken strand—love the way they are infused with just a breath of Tumbleweed by L'Orle. And how adroitly Northmont's new Wraptwist Crepe has been woven to resist snags! Loose filaments that cause runs are *wrapt* in... not twisted back. Sheerer... longer wearing... trim fitting... they're unquestionably the *fresh viewpoint* in stockings. Ask for them at your favorite store or write Northmont... Reading, Pennsylvania or Empire State Building, New York City.

\$1
per pair

DAYETTE
for Sheer Daytime Smartness
DRESSETTE
for Teatime Loveliness
DREAMETTE
for Glamour Set to Music

Northmont
BATHED IN "PRECIOUS" COSMETIC OILS

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ARISTOCRAT
\$10

RAFIELD
Hats of Character

Wherever smart women gather you'll find Rafields. Above all they lend that striking note of individuality so dear to the hearts of the most discriminating. You can tell they are different by the admiring glances and comment they create. You will know them by the gold emblem on the purple headband . . . the hatmark of distinction. (RAFIELD Hats are packed in exclusive purple boxes)



VIAIRWAY
\$15

RAFIELD RHYTHM FOR SPRING

Here are two outstanding styles, in our Spring '39 series as new as the "World of Tomorrow", indispensable hats that go "round the clock". In fine felt, in 28 gala colors; in men's headsizes to assure perfect fit. Rafields are featured in 147 leading stores. For store showing RAFIELD'S nearest you, write

RAFIELD ☆ ☆ ☆ ☆

134 WEST 32nd ST.
NEW YORK

Hats of Character

RULE OF THREE FOR SHOES

YOU'RE off on a spring shoe-shopping tour. You've analysed your activities, your purse, and made a firm resolve to buy exactly what you need—not to be tempted by beautiful, but special, shoes that don't go with any of the clothes you own. Before you set forth, we offer for your fortification a rule of three. Follow it, and you can't go far wrong.

You'll probably need a sports shoe, so ask yourself if it's for golf, for walks in the country, or for wear with tweeds in town, and (steady!, the sport shoes are terribly tempting these days!) buy accordingly. You'll certainly need a town shoe. It should be casual, comfortable, and adaptable to many clothes. Your third shoe should be one that can carry you through the latter part of the day, the earlier part of the evening. It can be lighter, thinner, more open. It may belong with your softer dresses, your dinner-clothes, or your informal party clothes. Decide these things before you even set forth to shop.



1. If you're an active sports person, as well as a spectator, here's the shoe for you. A smooth, light brown calfskin Oxford with a walled toe and a lift-on-lift leather heel. Nettleton has this shoe.
2. Consider a wine-coloured town shoe. You'll be surprised how many of your clothes it will go with. This one is of reversed calf with smooth calf at the base and for the heel. A Vitality shoe.
3. An open-heeled, open-toed late afternoon sandal of soft baby calfskin in the new Earth colour. It's stitched all over. Makes a fresh accent for your print dresses. This is a Jacqueline shoe.



1. An active sports shoe with a time-saving device. Elastic over the instep lets you slide right in and out. Rust-coloured reversed calf; crêpe sole to match. Saks-Fifth Avenue, Junior Department.
2. An eminently comfortable town shoe. Cool, because it's open at the sides. Of crushed kid, so it's soft and glove-fitting, with a platform sole for resilience. Navy-blue shoe made by Rice-O'Neill.
3. Your late afternoon shoe can be a wine suède sandal, open at the heel and around the toe. "Lastex" suède bands the instep, so no buttons or buckles are necessary. It's a Queen Quality shoe.



1. Are you a golfer? Then try a sturdy, welt-soled shoe with special rubber spikes. A deep tan, smooth calf, Saddle-Master Oxford, remarkably flexible, but firm support for your foot. Bonwit Teller
2. Your town shoe can be an Oxford with a medium high heel. This rust calf Peters shoe has little cut-outs around the laces for coolness, and one of those Pyraheels that are guaranteed not to scuff
3. If your third shoe is this navy-blue sandal of baby calfskin, you'll wear it for late afternoon. There's "trapunto" work on the vamp and sides; an open heel and toe. This is a Foot Delight shoe



1. As smart on a rainy day in town as it is on the golf course. A ghillie of rust-coloured reversed calf, neat and smooth, with a crêpe wedge sole to match. A Carlisle shoe at Lord and Taylor
2. Perhaps you're a great walker. Then your town shoe can well afford to be this square, walled-toed Oxford with its comfortable leather heel. A rust-coloured, smooth calf shoe; Foot-Rest
3. Air Step's emerald-green suede sandal of crossed straps, with decorative perforations, will go marvellously well with dinner-clothes, and look equally right at home or when you go dancing



1. Here's a country shoe so flexible you can fold it double without hurting it. Beige reversed calf with tan calf trimming and a crêpe sole. Ask for the Spongee when you go to Stern Brothers
2. If you like to wear suits in town, here's the perfect shoe for you. Of black patent leather, with a top like a spat, of "Lastex" gabardine. It's smooth, moulded, and stream-lined. Macy's has it
3. Bright red crushed kid makes a wonderful sandal, because you can wear it with so many different clothes—printed afternoon dresses, cotton dinner-dresses, or even slacks. Gregory and Read

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SCHOOL FOR SHOES



• Hand-made country boots—example of the kind of shoes made by the Edward Mathews Guild. These are made of flexible English suède

UP in Weymouth, Massachusetts, there is an unusual organization called the Edward Mathews Guild. The purpose of Edward Mathews when he founded the Guild was to make natural-fitting shoes, as comfortable as the proverbial old shoe, that never needed "breaking in." And to this purpose he assembled craftsmen and artists in a Guild, modelled after the old mediæval guilds. Some of their masterpieces, personally signed (like a piece of silver in the days of Benvenuto Cellini), cost \$65, though the price range of Mathews shoes is enormously elastic.

They leave a track almost like a footprint—the shoes on this page, representative members of the whole family of shoes. Every shoe in this family is made to fit the actual shape of your foot—the shape your foot takes on when you stand on it. (You draw the outline, for the made-to-order shoes.) Each shoe is made entirely by hand. Each is flat to the ground, and so light and flexible that you can practically roll it into a ball.

Another Mathews project is the Homestead Guild Schools, where apprentices learn all the ins and outs of the ancient and honourable trade of shoemaking. And a third enterprise is a company that produces pre-processed shoe materials—sets consisting of soles, uppers, and lacings with which to put them together—so that you can, if you like, make up your own shoes.

Most of the Mathews Guild shoes are country shoes—the casual, easy kind you wear for working around your garden, or taking short rambles, or puttering around the house in slacks. They come in a variety of leathers, and just as many colours. (Nice for playing up a monotone costume, or keying up one colour in a plaid.) There are boots, moccasins, sandals. The latter are fine to wear at home, with long skirts and dinner-sweaters.



• Above: Beige suède sandals with thong lacings. Evening version of kid
• Right: Pliable kid moccasins in two colours, ventilated over the toes and laced all around with thongs



THE PEASANTS OF DREHAROVICE

(Continued from page 72) "I have seen the moving-pictures of America," one of them said. "The hard times of the poor in America are terrible. And the rich people there are like the Baron. I would not want to live there. It would be like it was in Dreharovice before we had our Republic."

None of the peasants had stopped working while he talked. They did not waste any time when there was the wheat to be harvested. We walked along beside them.

One man stopped to sharpen the blade of his scythe with a file.

THEY WILL NOT LEAVE

"There was a time when many men came to us and wanted us to go to America to work in the factories there," he said. "That was many years ago. Only one American has come to offer us steamship tickets in a long time. He tried for several days, but still he could find no one in Dreharovice to go there. He said he would have to go to Slovakia and Ruthenia to find people who would go. There are many people there who are in trouble, because all the land is not yet freed, and they would like to go to America. Perhaps it would be better for them to go there, and they can come back when all the land has been freed from the Hungarians. But not us. We have our land, and it is better for us here in our own Republic."

The peasant pointed out a house in the village that belonged to a man who had once worked in the United States. He said the man went there and lived several years and brought back much money he had saved.

"But he is no better off now than the rest of us are," he said, "because we all own our land and houses."

We left the people in the field and walked along the path that led to the top of the next hill. It was the highest one within five or six kilometres, and when we reached the top we could see not only all of Dreharovice, but also three or four other villages surrounding it. All of them were about the same size and looked as if they had been made one from the other. About three hundred persons lived in each of them. The houses were all of the same style. They were not large, but most of them were ample for four or five persons.

Looking from the hilltop, it was not possible to see any unused soil. Each field had been laid out in such a way that only a narrow furrow separated it from the next one, and, even there, there were no weeds or brush growing. Like all of Czechoslovakia, there were no fences to take up space. The cows and horses were taken to the fields and watched while they grazed, and then put into barns at night.

When we left the high hill and walked down the slope, we came upon a group of men and women gleaning in a field that had already been harvested. They had carried off the bundles of wheat to the barns, and now they were picking up, one by one, the heads of wheat that had fallen from the bundles. It was hard work, because it could only be done by stooping over and searching for the wheat in the stubble.

As we walked closer, we could hear the women laughing. They began asking us questions.

"Why do people from America come to our country to look at us?" one of the women asked.

All the women laughed together.

"Are not Americans happy where they live?" she continued. "Other foreigners come to our country, too. But Americans come in more numbers. Why?"

No one stopped gleaning, but all of them waited to hear what we would say.

"Americans must be very unhappy," the woman said, "or they would not cross the ocean just to look at us. If they were happy, they could find many things to do in America, because America is a large country and there are many places and things in it. I have a book from America that shows pictures of many things there to see. There are many beautiful things there, like the maize and wheat, the cattle and cotton. Why don't the Americans go to see those things in their own country? Don't they like the maize and wheat and all things in America? Don't they like to see them grow and harvested?"

She stopped and waited for answers to her questions.

"I have a cousin who lives in Chicago," she said at last, "and my cousin says there are many people in Chicago who have never been anywhere else in America, but that they come to Europe many times. It is too bad for the Americans to be so unhappy in their own country."

A CLOUD CAME UP

All the others in the field laughed when she had finished. Some of them shook their heads slowly as they glanced at each other. The laughter died out, and all of them looked sad.

"I am glad Americans come to our country," one of the men said. "I am not sure, but it may be as fine a place to live as America is. And so if Americans come to our country, and see how much we love it, they will help us when we need somebody to give us help. We have so many enemies that we can not always live without help from our friends. It will be a good thing to have a great country like America helping us, because some day our enemies will try to take our country from us."

There was silence when he stopped. No one looked up from his work after that. Their faces, which a few minutes before had been gay and smiling, became dark and grim. It was as if a cloud had come up and blotted out the sun. The women bent more closely over their gleaning, and the men snatched at the wheat on the ground with quick, jerky motions.

We walked away, following a furrow to the bottom of the hill. The peasants behind us did not look up while we passed out of sight.

When we started walking cross-country towards Olomouc, the sun was still under noon, but the day had suddenly grown old. We looked back once more to where the peasants of Dreharovice were gleaning, but a hill between hid them from view.

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A kind-hearted hat—of soft powder-blue, with the new kidney-shaped crown, twin purple quills, and a huge swoop of navy-blue veil. Rilla Marie; J. W. Robinson, Los Angeles



White Cellophane is news for your spring sailor—with a blue veil peppered with red dots, a looping bunch of red, blue, and yellow flowers. Rose Sapphire; and Neiman-Marcus, Dallas



For your cinnamon suit—a new sailor, with an upside-down flower-pot crown, half straw, half navy-blue grosgrain. Cinnamon veil. Rilla Marie; J. W. Robinson, Los Angeles

DECORATOR'S DAY-BOOK

COUNTRY DECORATOR—The Old Country Store was an old, established institution. But the new Country Decorator is a recent one—and, with the development of country year-around houses, has become rather important. In case you don't know, the casual country-house decorator is one of the hardest to bag in this very nebulous field. After all, a decorator at the end of a telephone wire in the vicinity of your country house is a great convenience. And so we have the Country Decorator, from March to October, at least—some one who is at hand during the country season.

Up near Westport and in a definitely country house, you will find Miss Susan Graves, who is among the first to proclaim herself a "Country Decorator." Her own amusing, blue-shuttered white house has all the quality of an *un-decorated* house. Which means that you are not conscious of a planned interior. You find French Provençal furniture and English chintzes; toiles and Swansea porcelains; old and new books and silver.

SPACIOUS MAHOGANY—On a vast floor in Fifty-Seventh Street, Mrs. Tysen has arranged her extraordinary collection of mahogany dining-tables, of which there are at least a dozen, ranging from twenty feet long, down to more modest proportions. These Sheraton beauties are only rivalled by the break-front bookcases of similar proportions and variety, and the sets of chairs that appear in endless numbers. There are no less than six eighteenth-century sofas of the small, usable and hard-to-find sort, and a pair of diverting coach-chairs, which look perfectly normal, but which can actually be folded up into a flat package, seat and all. These would make de luxe bridge chairs for a small flat.

Exceptional, too, are the tall, narrow screens of Louis XV. *toile peint*, four folds each, with soft, greenish grounds and chinoiserie in faded reds and yellows. And, as of to-day, there is a five-foot cocktail table, very modern in its smooth maple and angular shape; and the simple white plaster column lamps have white paper shades with black and grey bands of flowers around them. The Irish silver and the Sheffield are here to remind you that brides are not the only ones who like to receive them.

NEEDLEWORK NEWS—From Philadelphia come those handsome, coarse needlework valances with a Victorian flavour. These are made to order for you in any length, which is luck if you have a wide bay-window to brighten up; they are from eight to ten inches (or more, if you want a very special job) in depth. First, we have great ivy-leaves in five shades of green (or red) on a white ground, then the pattern of red swags and long tassels, also on white. These average two swags and three tassels for a three-foot width, so you can see that they are not under-scaled.

Then there is the valance depicting a twisted rope, worked in warm shades of terra-cotta, from peach to tête-de-nègre on a parrot-green ground. This was particularly effective all around the top of a recessed window flanked by bleached pine bookcases. And another—of large bright blue cornflowers and green leaves, on white again, which was repeated in bands on white faille bedspreads and covered the headboards of the beds. In the same vein, and for the same uses, is the pattern of huge strawberries in their own bright colours.

The heavy weave in these valance-bands is far more effective than finer needlework when seen at window-top height, and, if you feel equal to making your own, they come to you, materials and canvas, with one motif already worked, so that you can turn them out easily and quickly, for there are only five stitches to the inch.

ITEM ABOUT TOWN—that incredible tortoise-shell chintz from the shop of the Colwell Company. This is really something, with its bold tortoise-shell pattern in brown on a clear yellow background, in the manner of eighteenth-century tea-caddies. The high glaze has almost the finish of tortoise-shell itself. If you have tray-tops, table-tops, chair-coverings, or curtains to cope with, this is your newest bet, and very handsome, too.

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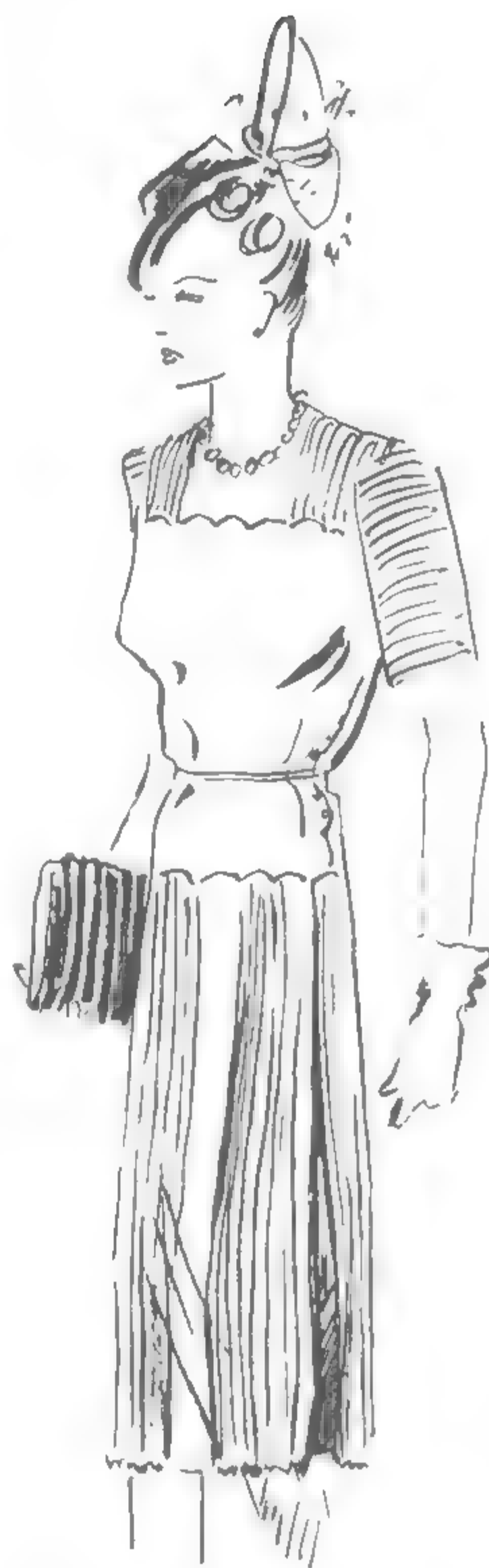
Chez Rosette says
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"MATERIALS for our 'Forty-niner,' with its miner's vest and kerchief, were especially selected to look like spring woolens and Lux like summer silks," explains Chez Rosette. "Lux has no harmful alkali, you know. We advise Lux care for anything safe in water alone."

FINE STORES ADVISE—

TIME OUT OF MIND



The low bodice you can wear—of black crêpe, with a marvellous, free-and-easy panel of pleats, front and back, over a straight skirt. Bonwit Teller

FOR those whose charm is mature, but whose figure is also—the flattering, fool-the-eye dress. Here are two tricks for the older woman. The first: loose, flowing lines and drapery, such as swinging box-jackets, boleros, even a loose panel of pleats. Low bodices and longer jackets are a help, too. The second: colour, but not too much, on a dark dress; a print bodice, or gay gilet and revers.

In this way, you can have all the high spring colours, add brightly keyed accessories, yet still retain the slimming lines of a dark dress. There are three masterpieces of camouflage below—choose any one of them to trim off the tell-tale years.



Immensely becoming to older women—a fan-pleated bodice of green, white, and cyclamen print, on a black sheer crêpe dress. The Tailored Woman



Figure-flatterer—the jacket dress. Black-and-yellow silk jersey print for the gilet and revers of this sheer black crêpe dress. Saks-Fifth Avenue

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BUDAPEST

HUNGARIANS write their last names first in a sensible index fashion; they tip the servants in their friends' houses when lunching, dining, or even calling; the taxi-drivers, shopkeepers, waiters, and any one who serves you greet you with a verbal promise to kiss your hand—which peasant servants in country houses actually carry out; the women are as chic as Parisiennes are reputed to be; both men and women have the frank curiosity of children; and altogether Hungarians are the gayest, most charming, and hospitable people left in a rather grim Europe.

I arrived in Budapest last autumn two days after all "touristes" had evacuated. The lights of the city were blacked out. Where were those beautiful lighted bridges over the Danube, the illuminated Royal Palace and Houses of Parliament—all of those dramatic post-card night-scenes that friends had sent me for years? The Hungarians were hiding their beauties from the air. The porter at the Dunapalota-Ritz greeted me with the joyous news that peace was assured, but, flash-light in hand, proceeded to show me my room, stumbling down unlighted halls filled with bulwarks of mattresses and bed-springs. "We are re-doing the rooms," he explained, but I still think they were bulwarks.

With all of this darkness, no one in Budapest was asleep. As one Hungarian explained, "We have all stayed up till dawn every night this week, thinking it was the end, and we might as well enjoy ourselves, and now we stay up to celebrate peace." When there is no reason to stay out late, Hungarians go out and look for one. They deserve to be indulged in their particular type of dissipation, for they are the only people I've ever seen who can go from one night-club to another, night after night, and really have a good time.

SHIFTING SCENERY IN A NIGHT-CLUB

"Arizona" is my favourite night-club in Budapest, and every one else's, too. There is something almost touching in its gigantic ideas and its Lilliputian size—Barnum and Bailey performing in a corner of El Morocco. There is a touch of Rube Goldberg, too, with all the wonderful mechanical tricks; the loge in which you sit suddenly disappears (with you in it) into the cellar, the tiny revolving dance-floor has a circle in the middle that rises in the air if you accidentally dance on it, the musicians move forward on individual sliding platforms to take their solos, angel chorus-girls float around the ceiling, scenery shifts magically before your eyes—there is never a dull moment. The place is built like a miniature Roman arena, so that every one can see everything. No space is wasted on tables; they are just big enough to hold glasses of that superb apricot-scented brandy called "Barack." The few champagne customers tuck the bucket between their feet on the floor.

The entertainment is somewhat international. The excellent orchestra is unlimited by a style of its own, switching easily from Benny Goodman to Guy Lombardo to Eddy Duchin, having learned the arrangements from phonograph records. There is a "Cancan" with prettier girls than the famous Tabarin ones, and just as much agility; there is a "Ritmus" number, Hungarian for Rockettes; hot rhythm; there is one finale after another in the best Cecil de Mille style, ending with Miss Arizona (Hungary's Mistinguett) in a lavish costume singing the "Song of India" in no known language, seated on the back of a baby elephant, while live cobras coil around the bodies of semi-naked dancers. The grandeur of the scene is a little shaken by the elephant's insistent demands for sugar. In between acts, you can dance dizzily on the revolving floor.

After "Arizona," you wander on to the blue grotto room at "Capri," where a tubby little pianist plays Viennese songs and every one sings sentimentally. Or perhaps you go to the "Moulin Rouge" to see the review of excerpts from your favourite operettas by Lehar, Kalman, Strauss, or Schubert. Wherever you go, you never seem to get home until dawn. Even a small private dinner-party, the sort that would break up by midnight in America, manages to go on into the early hours. (Continued on page 136)

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BUDAPEST

(Continued from page 135) One evening at the Baroness Ullman's, every one started playing bridge at one-thirty and started out to do the night-clubs at three-thirty a.m.

Incidentally, you hear more jazz than Tzigane music in Budapest now—that old radio-and-phonograph influence again. There are still sublime Tzigane orchestras, but most of them play in hotel dining-rooms or big, cold restaurants that remind you of railway stations.

The hospitality of Budapest is even more impressive than fable. I sent out a few letters when I arrived, thinking that engagements might be arranged in a few days. Within two hours, there were answers and invitations. (Apparently the *porteur* of the Ritz, and every one else, knows where every one is at every moment.) The Hungarians have the gift of intimacy, and they waste no time on long, formal periods of acquaintanceship. They give you every opportunity to know them and expect the same sort of response from you. For a traveller, this system is Utopia. Their natural curiosity about you makes you feel far more interesting than you probably are.

Even when there are only Hungarians in Budapest, Budapest society has an international flavour. The people look vaguely Anglo-Saxon, but have the quick minds of the French; the women have Paris chic; the men dance like the best American dancers, and every one speaks perfect English. And behind that, they are good Magyars. All ages mix together socially. For that matter, it is practically impossible to place a Hungarian woman's age. When some one tells you, for example, that the Baroness Lili Hatvany has grown children, you think there must be something in Budapest's thermal waters. Probably it is the very young attitude and generally gay outlook that keep every one young. As Madame Perczel explained: "The idea of growing old has simply never occurred to most of us."

THEY ALL COME BACK TO TOWN

The town was bursting with Hungarians, as every one had come in from the country so as not to miss any grain of news. Even such constant travellers as the Countess Elizabeth Szapáry had come back to the fold. Stag and partridge shooting was forgotten; the only hunting that was done was for friends who might have inside information. The small luncheons and dinners with superb food and interesting conversation were high points in Budapest. As in Paris, you always have men at lunch to keep the conversation away from clothes and children. There was often a foreign diplomat or two at the table to bring in international politics; if not, you talked about Hungarian politics.

Despite partial mobilization and constant politics, life went on extremely pleasantly in Budapest. Madame Louis Cartier (who is Hungarian) came back from Paris and London with tales of the grimness of the war-scare week there. She was so glad to get back to her own house, in her own country, that every one was warned to repeat nothing but good rumours to her husband so that she could stay. Obviously, there were no big private parties, due to political unrest. However, the Hungarian's love for company had not dimmed, and Budapest still seems the gayest place in Europe. It is agreeable to go to the Opera or the theatre or movies at seven-thirty, and dine at eleven, to lunch at two, and to sit for hours, doing nothing, pleasantly.

I saw "I Married an Angel" revived in its native town with the addition of Mr. Rodgers' music. The angel in question was Hungary's favourite actress, who is a grandmother. The Budapest opera produces wonderful basses and no tenors, it seems, but the sets and costumes are by far the most inventive I've seen on a classic opera stage. The Hungarian ballets are enchanting, very much on the order of Offenbach's "Gaietés Parisiennes," with which the Monte Carlo Ballet has had such success. There is one to Liszt's music that combines a little classic ballet-dancing with a lot of spirited czardas-dancing and a charming plot.

The women in Budapest have an enviable sense of chic and have the advantage of getting Paris (Continued on page 138)



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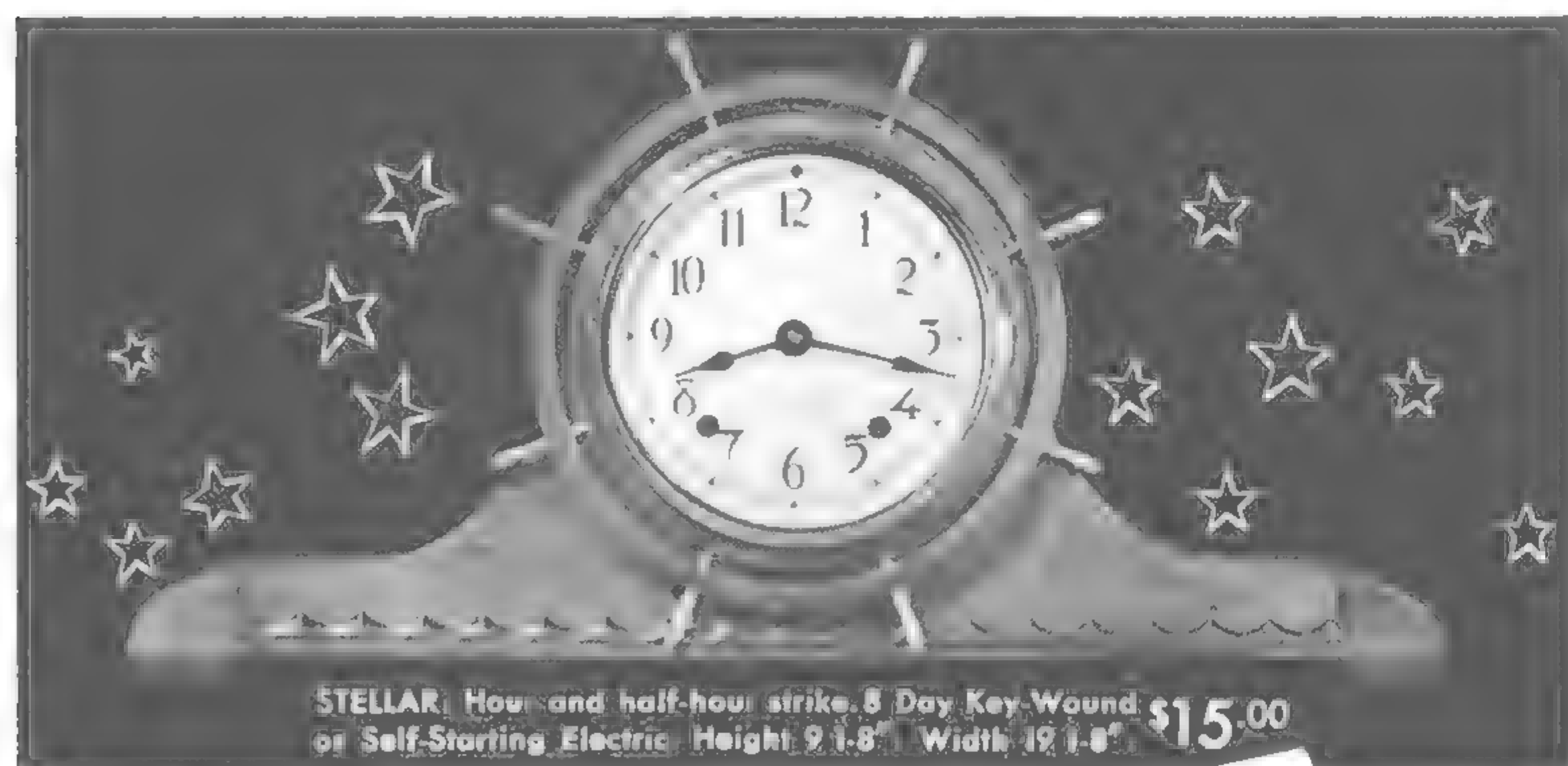
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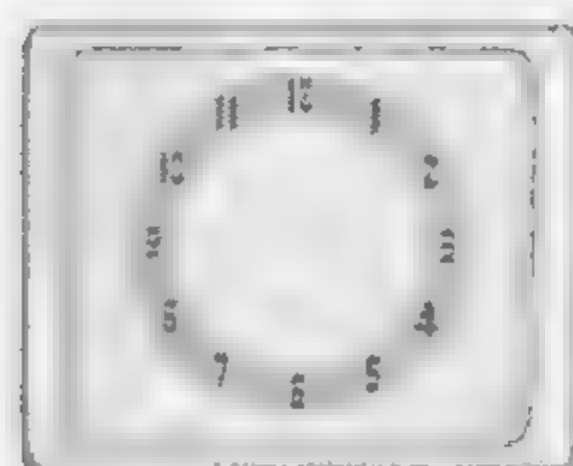
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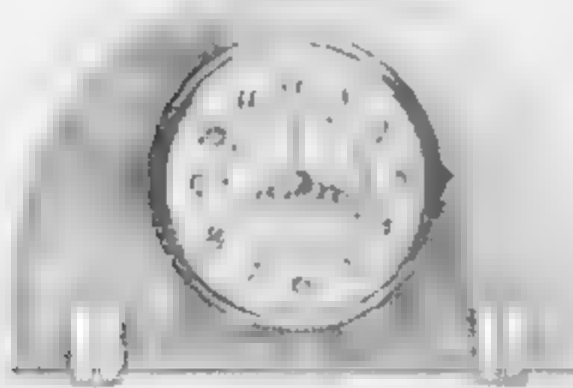
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THE AMERICAN WAY

(Continued from page 78) *What about hair?* That question is less vexing this spring. If you want the head of the moment, you'll cut your hair fairly short, about three inches all over the head, and brush it upwards in soft curlilock tendrils. Bette Davis, Ina Claire, Annabella, Janet Gaynor are only a few of the stars who wear it this way now—proof of how photogenic it is. While there seems to be no wheedling the young away from long manes, the adult and worldly want their heads to have a sharply defined silhouette—a neat *soignée* line. The new hats plead for a smooth head...all except the new Talbot 1860 hats, which may induce you to try a chignon at your nape.

What kind of hat? Gone—and without regrets—is the freakish element in hats. That should please all the critical males. There's plenty of enchantment, however, at the head of spring. An exciting hat plus a simple costume—that is still the formula.

For your day suit, you might have a sailor or Scotch bonnet or a small plaid taffeta bird's nest (see pages 82 and 95) bristling with feathers, screened in an emerald-green veil. You might echo the colour in a plaid taffeta pouch-bag. Just out of kindergarten are some of the innocent Breton hats. For example, that bright red straw one, dangling blue streamers, on page 94—a perfect affinity for a navy-blue suit. To accompany a grey suit, that small saucer of yellow felt, bearing aloft two red, red roses. Almost obligatory is a little height in your hat, achieved by feathers or flowers.

For late afternoon, your hat is apt to be a mist of veil or gauze. Veiling swirling into incredible new directions, swathing your head (a nice substitute for curls around your face), tying under your chin, frothing around your neck. For dinner, you might be utterly picturesque in an 1860 grandmother bonnet—the one on page 84, all of pink tulle, banked with delicate pink flowers.

For little evenings—what? On one thing, America agrees. If you're dining at home in town or in the country, if the evening ahead holds no more than a little backgammon, bridge, and conversation, the ideal dress is a simple, long-skirted shirt-waist dress. What the short shirt-waist dress is to day, the long shirt-waist dress is to evening. Almost an American uniform.

A new branch of the shirt-waist clan is the Night-Shirt Dress—made something like those personal garments of the last generation. On page 79, there are two—one of black-and-white striped jersey; another of sprigged foulard. Both are long-sleeved and high-necked; both have flowing folds held by wide belts.

A strong contender in the shirt-waist field is the tricolour costume—with the three colours represented by blouse, sash, and skirt. The one on page 80 has a yellow blouse, red sash, emerald skirt. On page 93, there's another—white blouse, red belt, chalk-striped black skirt. And there's even a tricolour dressing-gown (page 82). The Duchess of Kent ordered three versions.

What—for larger evenings? Restaurant dinner-suits, for one thing. There's one of black taffeta, very full-skirted, that's topped with a sheer white blouse that looks as if convent nuns had made it. Certainly, something with a Toulouse-Lautrec, music-hall aura about it. Perhaps an extravagant linen dress twinkling with slightly naughty black paillettes. Or a dress of heavy crash linen, heavy with white lace that looks like torchon. (Page 90.) Or a fluttery and chaste black organdie, with insertions of black lace, and finished off with a real lace-edged dust-ruffle—this on page 91. Or, on the same page, a white piqué with eyelet embroidery.

Pre-War tunics have reentered. There's a fluffy one that comes to the knees over a tulle dress. And another—a black one—belling out over a slip that consists of row on row of lingerie ruffles.

What coverage at night? A long wrap of jersey, just the right weight over a vividly striped dress. A long evening coat of pale pink wool. (Page 82.) And when it's mild enough—a long scarf like that strawberry confection on page 80—you wind it around and sling it over your head like a hood.



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BUDAPEST

(Continued from page 136) models made for fantastically little money. Many of them have their hair brushed up; I saw duplicates of my very new hats already on Hungarian heads, and every one was wearing clothes from the Paris Collections. There is a Hungarian dressmaker called Pantlika, who uses native peasant motifs, embroidery, and fabrics in her very sophisticated creations. Shoes in Budapest are a continual temptation. You can have them made to order for about five dollars. Clothes, all leather goods, steam baths, and servants are the only really inexpensive items in Budapest.

In the summer, I am told, Budapest is practically as good as a seaside resort, with enormous swimming-pools all over the place, some with artificial waves. It sounds like a haven for the sort of tourist who wants exercise and sun along with his foreign travels. You can even go to Budapest to take all sorts of cures, as it is full of thermal and sulphur springs. I tried out all of the baths, even down to the mud baths, not with the idea of curing anything, but just out of curiosity. My favourite was the very old Roman baths on St. Margaret's Island, where hot sulphur water bubbles up out of the ground right into your private tub. Not speaking any Hungarian, I never really found out the proper procedure at the Gellért steam baths. There was that dreadful moment when I started swimming in one of the big thermal pools—to the horror of all the fat ladies sitting around very sedately in their cotton chemises, in marble chairs built into the pool. Their modesty only holds for the water, for, when they get out, they drop their chemises and walk into the showers looking like too many Rubens models.

Don't listen when people say that there is no art to be seen in Budapest. The Baron Herczeg has an incredible collection of El Grecos and Goyas and Italian primitives, and the Museum of Fine Arts is full of treasures—albeit a little difficult to find.

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BUDAPEST

The joy of Budapest, however, is the National Museum, with all the treasure dug up at Szilágyssomlyó, which gives you some idea of Hungarian names. Count Zichy has arranged the jewels like a Cartier display, with lighted cases and all.

Food is sublime in Hungary. Forget immediately the word "goulash"—I never once saw it on a table. The clear bouillons are superb, reminiscent of *Godey's Lady's Book* type of recipes, with one beef used to a pot of soup. Meats and game are excellent. You eat meat and fish with a sauce called *Tartare*, which has nothing to do with the American product of that name. It is vaguely sweet and full of eggs, wine, olive-oil and cream. Then you have quantities of delicate *écrevisses*, which they put in everything from soup to soufflés. And you have goose livers—an advantage to any country. They roast them in their own fat, and you eat them sliced cold—far better than *pâté de foies gras*. I remember a course at Count Tamás Eszterházy's, which consisted of consommé served on the side in a cup to drink, and eggs in tiny casseroles with bits of goose liver. Then there are all of those excellent things made with humble cottage-cheese: a pancake-shaped noodle with cottage-cheese and bits of bacon, served hot as an entrée; and for cocktails, wonderful, flaky pastries filled with cottage-cheese mixed with tomato or bacon.

I went down to the country to "Devecser"—the estate of Count Tamás Eszterházy, who recently married the former Mrs. Clendenin Ryan. Two tremendous deer parks have to be kept thinned out. The Castle is rambling and lovely, with innumerable separate buildings around the main one. It is all very feudal, with countless servants and peasants attached to the place.

Since the Princess Liechtenstein couldn't go to her estate in Czechoslovakia, we went down to Lake Balaton, where she has a charming, peasant-cottage beach-house, installed with modern comfort. The colonnaded porch is Spanish, but the roof is thatched.

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THE PARIS OPENINGS

(Continued from page 52) Fuchsia, cyclamen, and mauve shades continue. Immaculate nursery white is the great evening idol.

Prints are pleated to change the appearance of their designs. Dots are used with such enthusiasm you would think Paris had just invented them—polka-dotted surah is Paris's favourite day fabric. There are countless small day prints, giant evening prints; some gay figure prints such as Schiaparelli's nursery wallpaper print or Molyneux's prints scattered with international money, cigarette packages, or his typewritten name. Lelong uses prints with wave and shell designs, carrying out the sea motif throughout his collection. He also sews silver fox skins in wave-like lines on an evening coat.

Cottons and linens spread their freshness throughout Paris. And they're appearing, astonishingly, for town wear, day and evening. Bruyère does gingham and linen day clothes. Maggy Rouff makes quaint, high-necked evening dresses of dotted swiss. Balenciaga shows piqué evening clothes. Eyelet embroidery and muslin are everywhere. Paquin's white, washable evening dresses have an attractive school-girl charm. Maggy Rouff lines a black crêpe evening cape with pleated organdie and lace—a cape you can wear wrong side out if you please. Irish crochet has come back. Francevramant makes a whole yoke of it for an evening coat.

HEART-THROB ROMANTICISM

Heart-throb eighteenth-century romanticism hovers over almost all clothes—the kind of pink-skinned beauty that Romney and Raeburn painted against pastoral landscapes in England. You may want to change your hair to wear such clothes—cut bangs on your forehead, or wear finger curls down your back.

The effort toward lightness without frivolity as Chanel stressed in the Vogue broadcast, is deftly handled in her new gypsy evening dresses. They are two-piece dresses: white lingerie or bright chiffon blouses worn with full, pleated or gathered plaid taffeta skirts. Contradicting the general modest theme, but part of the charming conspiracy are: Molyneux's Directoire silhouette (page 55)—perhaps a high-waisted slender pink crêpe dress sheltered by a long pink coat. And Schiaparelli's Empire line—unexaggerated dresses of soft satin with gold eyelet embroidery.

What with Prime Minister Chamberlain's umbrella figuring in the news, Paris brings out many hook-handled umbrellas and calls them "Chamberlains." Bags at Mainbocher's imitate picnic lunch-baskets; bags at Maggy Rouff's look like folded newspapers. Day gloves, when they're not white, are pastel or rust. Evening gloves are charmers: Chanel's short black or white satin ones with inserts of lace; even Irish crochet mittens. Necklaces dangle masses of beads that look like precious stones. Albino foxes make scarfs at Molyneux's, silver foxes make a square collar at Lelong's. Perugia has designed for Schiaparelli gold evening sandals laced to the knees, evening boots of multicoloured bands, and day boots that you will no longer consider eccentric.



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THE PARIS OPENINGS

(Here begins a couturier-by-couturier report of this year's Spring Collections. It will be completed in March 15th Vogue.)

ALIX, for day, makes knee-length, stiffish tunics, with longer underskirts. One of the most recurrent combinations is that of a pleated-front skirt, with a skin-tight back, and a bodice folded into a geometric design. One bolero buttons onto the waist-line (page 56b). There are some full-skirted peasant dresses of small-flowered prints; these have shirred yokes and little jackets to match. Alix's favourite day fabrics are surah, crêpy wools, linens, tie-silk. The colours—coffee, mustard, tannish beiges.

For evening, Alix uses cottons and more cottons. There are two particularly beguiling organdies—a white one with branches of red currants and green leaves, hung vertically on the skirt, and a hooded cape; another pale-green one tied with black velvet ribbons, worn with giant mimosa in the hair. A dotted mauve muslin has a pleated frill at the hem and pleated elbow sleeves.

BALENCIAGA's Collection is full of young, wearable day clothes, practically all of them with fullish skirts—either pleated or bias in cut. You'll find many two-piece effects, with short fitted jackets, either double-breasted or side-fastened. Prints follow the small-and-neat-and-two-toned path, making dresses with gathered-back skirts, shirred bodices, sometimes kimono sleeves shirred at the underarm. These often have capes or waist-length jackets to match. In this Collection, there are admirable top-coats of pastel or white camel's-hair, cut straight and collarless.

Balenciaga whole-heartedly adopts the new round hip-line for evening, visible in dresses with stiff satin or taffeta basket-effects, looped over the hips, and straightish underskirts. Slight bustle effects are achieved by hiking up skirts in back (page 54). Another Balenciaga silhouette is the eighteenth-century bouffant, with buckram holding out skirts around the hips, and draw-string bodices. Balenciaga's famous little-women dresses reappear—one with a plaid surah skirt, a pointed navy-blue bodice; another with embroidered white piqué over black satin. There's much eyelet embroidery everywhere. To cover these dresses—tiny pointed capes (there's one on page 54) full-length coats of rustling faille.

BRUYÈRE belongs to the little-girl school of dresses, and has several suspender ones with full skirts and angelic white guimpes. Some have wide, pleated frills around hems (one on page 60) and on short capes. Lingerie touches freshen costumes, as a ruching frill inside the elbow sleeves of a dark dress. Crisp hand-embroidered jackets of white linen go over suspender dresses—guimpes are omitted. There's quite a bit of embroidery all through Bruyère's Collection—scallops in particular. For elaborate afternoon occasions, Bruyère makes doll hats of black horse-hair, worn practically at the back of the neck, and horsehair frills through which the curls pass. Bruyère clings to the successful, full, gathered crêpe skirts for evening, worn with embroidered Zouave jackets.

(Continued on page 142)

BLOUSE OF THE MONTH

by *Debwin*

"Saucy Sue," Blouse of the Month for March, is a new "little girl" creation with that just-out-of-kindergarten look. It is ideally worn with the new cardigan or little suit. Made of fine Diagonal rayon crepe, in lovely spring shades.

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THE PARIS OPENINGS

(Continued from page 141) CHANEL, for day, shows dozens of very short fitted jackets, generally worn unfastened, and many of them bound with something or other—white braid, light-coloured wool, bands of self-fabric. White piqué revers and cuffs flash from the majority of her costumes—a special favourite is beige with white. Slits in the front of navy-blue or black dresses show glimpses of white guimpes. (See page 60) There are many ensembles of fitted coat, printed dress—flowered, dotted, striped, and pleated to vary the design of the print. To go with these young clothes, Chanel makes diverting straw sailors, to be worn on the side-back of the head, and minute grosgrain skull-caps smothered with flowers.

Chanel's gipsy silhouette—one of the most important for evening—has a full skirt, pleated or shirred and hung just below the hips. This skirt is usually of plaid or striped taffeta. The blouse is usually a white lingerie or coloured chiffon one. (See page 56a) To heighten the Romany effect, there are taffeta triangles tied around the neck, and multiple strings of coloured beads. (Most of Chanel's jewellery shows the gipsy influence.)

Also for evening, Chanel shows dresses with grosgrain bodices and tiny circular peplums flaring from the waist, over moderately full skirts of embroidered organdie, chiffon, tulle, or lace. Sheer evening skirts show straight slips with wide bands of lace, giving transparency around the ankles. Chanel uses lovely white English embroidery on lace or piqué dresses. She has her usual admirable black chiffons and lace; violet chiffons; and one plume-print organdie with ostrich plumes at the décolletage.

There are handfuls of enticing evening gloves—short black net ones with butterfly bows embroidered on the back, or pink roses; short suède ones with satin-covered rings across the wrist.

CREED favours, for the majority of jackets, very short fitted waists and tiny peplums. There are quite a few of the mess-jacket type, too. Skirts are all very short and fullish—some pleated, some with bias or circular cut, with one pleat in the front. (Example on page 66) Several have a circular flounce stitched on half-way between knees and hips. The best top-coats are loose, with big pockets and tiny collars, or else simple fitted redingotes. One of the latter is of white tussur with a black velvet collar, looking for all the world like a 1900 automobile duster. Dresses replace skirt-blouse combinations with jackets and top-coats.

The newest dresses have skirts pleated onto the hip yoke—that new low line. Plaids blaze forth in sunset colourings—so do some checks. One eye-catching colour combination involves a sage-green suit with a greenish-yellow vest. And there are myriad others. Tomato-red and grey plaid with grey flannel. A raspberry dress with a delphinium-blue coat. A yellowish-beige jacket and a greenish-beige skirt for a whipcord suit. Beige with beige-and-grey check. Creed has a new hard-surfaced rayon fabric used in plaid-and-plain combinations, and a fascinating new raw silk fabric that gives, surprisingly, a cashmere effect.

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● This gay print zips up from hem to tasseled neck in less time than it takes to say “Lux it”—opens up flat for ironing, too. Twice as smart as its modest price tag! “Protect it from careless washing methods,” urges Macy's. “Remember, Lux has no harmful alkali—it's safe for anything safe in water alone.”

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THE PARIS OPENINGS

LELONG bases his Collection on sea motifs. There are all sorts of seagoing prints—waves, and shells, and the like. In keeping, the colours go from marine to aquamarine. The sea motif turns up in jewellery—shell vanity-cases; mermaid or fish clips. Simple printed dresses and suits with tiny two-toned motifs are trimmed with plain-coloured bands. Dresses printed in stripes are pleated, changing the disposition of the stripes. For evening, Lelong shows a lovely picture dress of tulle or lace or dotted net (the tulle dress on page 54 has a kindergarten apron) and there are some hand-some evening coats of stiff fabrics.

MAGGY ROUFF is a strong upholder of the little-girl trend. Her day dresses are full-skirted, tight-bodied, trimmed with white—definitely school-girl. Some have snug waist-length jackets (one on page 56B), others have capes bordered with organdie or wool frills. On the down-to-business side, there are plain button-bodied, circular skirted jersey dresses—black or white. White jabots ruffle crisply at the front of excellently tailored suits. Loose wrist-length jackets hover above pleated skirts. Maggy Rouff uses a good deal of serge and surah, fabrics slightly on the quaint side.

Dotted Swiss for evening looms large in this Collection. The dresses are demure, high-necked and puff-sleeved. Hoop-skirts appear—one beautiful one of flowered organdie.

Conceits: A folded-newspaper bag, gloves with the back of the hand crocheted, one pink and one blue glove for afternoon. The Enzel shoes are attention-getting—wedge-soled sandals with multiple straps for sports; high-vamped rust suède pumps; strapped Greek sandals with high curled Cellophane soles.

MAINBOCHER for day makes quainter variations of his mid-season girlish dresses—ones with tight bodices, full gathered skirts over eyelet-embroidered petticoats. Proper accoutrements for these are taffeta gloves, lunch-basket hand-bags, peach-basket hats tied under the chin, an old-fashioned umbrella for the hand. (Page 53) A peasant note creeps in—skirts gathered slightly below the fitted waist-line—these go with tight bodices. Some dresses are made in two or three gathered or pleated tiers. Small prints—dots or tiny flowers—flourish, of flat crêpe, surah, or that old-fashioned fabric called pussywillow. Sometimes different tones of the same print go together. Many have shirred fullness above the bust. Some are trimmed with lace. Some skirts are mounted on wide waist-bands, often with print jackets or redingotes cut like the dress. Suits have collarless box jackets or fitted jackets trimmed with bias bands of self-fabric.

Mainbocher shows evening dresses derived from those of central European peasants, dresses with paillette aprons embroidered onto full black tulle skirts (page 56). There are many two-tiered flowered taffetas. One dress has a black silk jersey bodice above a delicate white organdie skirt (page 55). Another; a black chiffon bodice and white chiffon skirt. For dinner—black crêpe dresses with tulle jackets; ostrich pockets.

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You can simplify your shopping and learn more about many products advertised in Vogue by writing to the addresses listed below for these booklets. They're all free unless otherwise indicated.

Beauty

GUIDE TO AMERICAN BEAUTY BY LEIGH gives a brief history of these fine preparations. Recommendations for dry or oily skins will help you select the creams and lotions your skin needs. LEIGH CHEMIST, INC., DEPT. V, 730 FIFTH AVENUE, NEW YORK, NEW YORK.

GUARD YOUR DAUGHTER'S NATURAL BEAUTY is Kathleen Mary Quinlan's new booklet especially addressed to mothers of growing girls. It tells them how to help their daughters acquire good beauty habits, how to achieve an immaculate, well-groomed appearance. KATHLEEN MARY QUINLAN, DEPT. V, 655 FIFTH AVENUE, NEW YORK CITY.

SCHERMACK ROUND RAZORS, especially designed for under-arm shaving, are described in a new booklet. For your copy, write NATIONAL PRODUCTION COMPANY, DEPT. 66, 4561 ST. JEAN AVENUE, DETROIT, MICHIGAN.

BEAUTY FOR YOU is Helena Rubinstein's attractive and highly instructive booklet. It gives remedies for various skin faults, and suggests correct make-up for different types. HELENA RUBINSTEIN, DEPT. V, 715 FIFTH AVENUE, NEW YORK, NEW YORK.

Wardrobe

MCCUTCHEON'S SAMPLES of charming new spring fabrics in the newest colours will be sent to you upon request. MCCUTCHEON'S, DEPT. V-400, FIFTH AVENUE AT 49TH STREET, NEW YORK CITY.

RECIPES FOR FIGURE BEAUTY is the new "Le Gant" booklet that illustrates "Le Gant" foundations for all figure types. WARNER BROTHERS, DEPT. V, 200 MADISON AVENUE, NEW YORK CITY.

ARTIST'S SKETCH BOOK OF VITALITY STYLES is an attractive booklet full of illustrations of the latest Vitality shoes. VITALITY SHOE COMPANY, DEPT. V, ST. LOUIS, MISSOURI.

COLOUR MIXING CHART is Holeproof's new booklet giving the newest colour schemes for blondes, brunettes and red-head. Unusual accessory colours are given and the correct stocking shades. HOLEPROOF HOSIERY COMPANY, DEPT. V, MILWAUKEE, WISCONSIN.

NATURAL POISE SHOES are illustrated in a new booklet. Variety in type and colour enables you to select the proper shoe for each costume. WOHL SHOE COMPANY, DEPT. N-1, SAINT LOUIS, MISSOURI.

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Silver

THE STORY OF STERLING is an interesting and complete book that will make you see your sterling silver with more knowing and appreciative eyes. Chapters on the history and romance of sterling and on design give new understanding of this craft. Hints on table settings, decorative uses, and the care of silver are of practical value. Send ten cents to the STERLING SILVERSMITHS GUILD OF AMERICA, DEPARTMENT V, 20 WEST 47 STREET, NEW YORK, NEW YORK.

Household

BATES FASHIONS IN BEDSPREADS is a brand new booklet illustrating twenty Bates bedspreads that are "loomed to be heirloomed." There are designs to suit all periods of decoration. This booklet will prove helpful in planning your bedroom. BATES FABRICS, INC., DEPT. V, 80 WORTH STREET, NEW YORK CITY.

STORY OF THE "57 VARIETIES" takes you into the vast Heinz kitchens at Pittsburgh and shows you how carefully these foods are selected, and how they are prepared by immaculate workers, in spotless kitchens. H. J. HEINZ COMPANY, DEPT. V, PITTSBURGH, PA.

Travel

THIS IS ENGLAND is a delightful booklet on England that is just filled with illustrations typical of the English countryside. For your copy, write ASSOCIATED BRITISH AND IRISH RAILWAYS, DEPT. 7, 9 ROCKEFELLER PLAZA, NEW YORK.

BERMUDA is a comprehensive little booklet on this popular vacation-spot. It is beautifully illustrated and contains a wealth of information on sports, transportation, and hotel rates. BERMUDA TRADE DEVELOPMENT BOARD, DEPT. V, 500 FIFTH AVENUE, NEW YORK CITY.

YOUR TRIP TO EUROPE is an invaluable book for prospective European travelers. It is in "question and answer" form, and we were unable to think of anything we would want to know that isn't answered here. For your copy, please send twenty-five cents to HAMBURG-AMERICAN LINE, NORTH GERMAN LLOYD, DEPT. V, 669 FIFTH AVENUE, NEW YORK, NEW YORK.

JASPER NATIONAL PARK is the subject of a beautiful pictorial booklet. In addition to this booklet, others on all parts of Canada will be sent to you, on request. CANADIAN NATIONAL RAILWAYS, DEPT. V, 673 FIFTH AVENUE, NEW YORK.

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ROUND THE WORLD WITH N. Y. K. is an attractive booklet that tells you about the N. Y. K. Line's excellent services to the Orient, Egypt, the Philippines—in fact to every part of the world. For your copy, write, N. Y. K. LINE, DEPT. 89, 25 BROADWAY, NEW YORK CITY.

THROUGH THE CANADIAN ROCKIES TO THE OLD COUNTRY. Canadian Pacific travel services from Australia to Europe via Canada are fully described in a new illustrated booklet. This is the route you may take: from Australia across the Pacific on the Australasian Line; across Canada on the Canadian Pacific Railway; and across the Atlantic on Canadian Pacific Steamships. CANADIAN PACIFIC, DEPT. V, 344 MADISON AVENUE, NEW YORK, NEW YORK.

NEW ZEALAND—SCENIC PLAYGROUND OF THE PACIFIC is an attractive picture-book showing you some of the many beautiful spots and resorts on the North and South Islands of New Zealand. For your copy of this attractive booklet, write NEW ZEALAND GOVERNMENT, DEPARTMENT V, 606-A SOUTH HILL STREET, LOS ANGELES, CALIFORNIA.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following rules:

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(3) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

Mrs. M. H. B.: How should I seat fourteen guests at a buffet supper? Would little individual tables be of use? Would the men wear dinner-jackets?

Ans.: Card-tables at which four places have been set, with place-cards, will make such a supper party more convivial. Separate little tables or separate trays, cafeteria style, are best used when the room is too small to accommodate so many guests.

Usually, Sunday-night parties are informal; if one is in doubt, one asks the hostess whether the men will dress or not.

Mrs. C. B. S.: What are the correct rules for tipping servants in an apartment-house? Is it in "scale" with the rent paid?

Ans.: In apartments where one's residence is permanent, it is usual to tip the staff at regular intervals, with the addition of a more substantial sum at Christmas. It is wise to give each the same amount, as the service elevator men handle your packages and trunks, et cetera. Each man might get a dollar a month, and about five dollars at Christmas, where the apartment rent is approximately \$118 a month. A generous estimate for tips is ten percent. of your rent, but that is by no means obligatory. Electricians, et cetera, are tipped for special services.

Miss L. W.: At a house wedding, should my mother be on hand to greet the guests, or appear just before the ceremony?

Ans.: As the bride's mother is usually with the bride until the last moment, another member of the family receives the guests.

Mrs. T.: How does one send out invitations on a visiting-card to an informal tea? Also: I have some small knives and forks of a different pattern from my other flat silver. Could I use them at a formal dinner-party? Should a teaspoon, dessert-spoon, or a dessert-fork be used for eating shortcake? What spoon should be used for soup at a formal dinner-party?

Ans.: In sending out visiting-card invitations, one should write in the lower left-hand corner:

Monday

March the 4th

Cocktails at four o'clock (or tea, etc.)

The name of the guest of honour is sometimes written in the upper half of the card: "To meet Miss Phyllis Richards." The address should be written in the lower right-hand corner of the card, if it is not already engraved there.

It is not absolutely essential that all one's silver be of the same pattern. In the best-run houses, inherited silver is used, though it may be quite different from the owner's other flat silver.

A dessert-spoon and fork are the proper implements with which to eat any dessert, except when raw fruit is served. Then a fruit-knife and fork are provided. At dinner, a tablespoon is used for soup, which should be served in a plate. A bouillon spoon or teaspoon is used at lunch, when the soup should be served in a cup.

Miss F.: How does one announce a secret marriage, when the bride does not live at home?

Ans.: Engraved announcements in the usual form are sent out by the bride's parents, with the correct date and locality of the wedding.

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PRECIOUS LEISURE

If you ask any one of the famous couturiers in Paris what she does with her leisure, her first impulse is to enumerate what she doesn't do: "I don't waste my leisure seeing boring people, or doing boring things!" The great luxury of having arrived at the top is that she can eliminate, outside of working hours, what doesn't amuse or interest her.

Madame Lanvin loves to look at pictures, and to go fast either in automobiles or boats. Madeleine Vionnet couldn't understand why any one would be interested in how she spent her leisure, because she spends it so simply—a little gardening in the country; a few friends. Maggy Rouff likes to sit in a comfortable chair in her white salon and do nothing at all—a mark of poise of which few modern women can boast. Probably Schiaparelli's and Chanel's distractions would be more comprehensible to the average person, since both are amused by people and parties. Madame de Pombo of Paquin diverts herself by creating Spanish dancing.

Now to go further behind the scenes. Madame Lanvin is the matriarch of the Couture. Our favourite picture of her is sitting in a stiff, uncomfortable chair in front of a clerk's desk, poring over big picture-books of wild-flowers, birds, Egyptian art, or what-not. She loves pictures of all kinds, and, on Saturdays or holidays, you can often find Madame Lanvin in an art gallery.

Madame Lanvin draws a clear, dividing line between work and leisure. She arrives at work every morning at ten-thirty precisely, and leaves at six. In the winter, she returns to her beautiful home in the rue Barbet-de-Jouy in Paris—the walls covered with pictures. In summer, she drives to her country place at Le Vesinet—and has the chauffeur go very fast. Once home, she sits down to her picture-book or to difficult solitaire, which she has no hope of winning. Sometimes she does fine needle-point. And it is still her greatest pleasure in life to hear her daughter, the Comtesse Jean de Polignac, sing.

Her vacations are just as scheduled as her every-day life. She goes to Beaulieu, in the South of France, or to a small, un-luxurious house of her husband's in Montpellier, for a month in the summer. At Beaulieu, her greatest pleasure is her boat. She has no idea of danger, and pushes her frightened boatman into the roughest sea. This love of speed and danger is an interesting variation in an otherwise well-ordered character.

In February, after her Collections, she travels abroad for three weeks, talking to every one, curious about everything, her visual pleasure satisfied. She is known to have the best "museum legs" in existence, and can outlast the most energetic sightseer.

MAGGY ROUFF is another couturier who doesn't admit of disorder in her life. She lives in the penthouse above her *salon de couture*, and is never a minute late for an appointment. By concentration and organization, she gets through a prodigious amount of work. When she returns to her beautiful white drawing-room, where her two Pekingese are waiting for her, she relaxes. We've mentioned her ability to sit idle, but this Buddha tranquillity is often broken by her daughter and her friends. While the young guests amuse themselves, Maggy Rouff may sit at her big desk in the corner, doing crossword puzzles.

When she takes a vacation, Maggy Rouff likes to travel, covering a lot of ground and seeing and doing everything, or to go to some completely unexciting place where there is absolutely nothing to do. One refreshes her ideas; the other, her body.

Like many well-organized people, she has one unsettled quirk—she loves to change her house around. Her husband never knows what form of decoration he will find when he returns from a trip. But through every change, she maintains her big, comfortable chair, where she can sit and think and do nothing for a few divinely quiet moments in a busy life.

CHANEL, on the other hand, is no lover of tranquillity. Although she has three country places, she prefers Paris, and, even when she goes to Venice in the summer, her friends follow and recreate the Paris atmosphere. She (Continued on page 146)



My cleanser has "pourage" preference

I'm a newer woman in appearance — and a cleaner one, all because Dermetics has "pourage" preference! When the Dermetics Dealer handed me a bottle marked "Soil-Adsorbing* Cleanser," instead of a jar, I was interested. But when she poured an amount about the size of a nickel of the smoothest, creamiest, richest looking liquid into my palm, I was agog with curiosity.

"Don't rub," she said, "Simply smooth it over your face and neck." Forty seconds later I removed it, and more soil than I like to admit came off too! "How and why?" I demanded. "It's the 'ADSORBING' quality in the Hydronized* Oils," she answered. And *that's* the secret!

Because Dermetics Cleanser is a blend of the finest Hydronized* Oils, you'll prefer its "pourage" over the semi-solid creams that must be dug out of jars. Its amazing cleansing properties come from the "ADSORBING" action of the oils. Yes, I said "ADSORB," for the oils simply flow around the tiny particles of soot or dirt and hold them in suspension and you remove it quickly and easily and thoroughly.

If you want a free trial of Dermetics SOIL ADSORBING* Cleanser, telephone your nearest Dermetics Salon for an appointment. Or you can call your nearest Dermetics Dealer, she'll give you a free trial in your own beauty shop or at your home. Ask her to tell you about Dermetics Blushing* PROGRAM and Complexion Dress* too, for a more radiant complexion. SPECIAL OFFER send \$1.95 for an 8-oz. Bottle of Soil Adsorbing. List value \$2.50.

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PRECIOUS LEISURE

(Continued from page 145) will tell you that what she really likes best is to dine in her apartment at the Ritz, quietly with two or three intimate friends. You can believe this, all except the quiet part. Often these evenings end in theatricals or impersonations (Cocteau, Bérard, and Felix Rollo are inspired performers), and exhaustion from too much laughter. Chanel is a master juggler in conversation. If she has a good partner, she tosses bons mots back and forth; if she hasn't, she simply tosses them in the air and catches them herself.

Chanel's ideas of distractions change—at one time, it was horses. There's a legend, not to be taken too literally, that she wore her impeccable riding-clothes with strings of pearls. She was the first woman who dared wear pearls with tweeds, at any rate—to the dismay of the conventional English. (She was at a grouse-shooting party in Scotland.)

One of Chanel's great interests is developing talent in young designers or artists or actors. No one really knows the full extent of her generosity in this respect, but she has been known to spend night after night in the theatre, helping with costumes and seeing that empty stomachs were filled.

SCHIAPARELLI turns her leisure to travel. She goes to Russia, or Greece, or North Africa, or America, and she flies back and forth across the Channel at least eight times a year. This is recreation that furnishes her with ideas—perhaps a porter's cap in Budapest, or an Arab's belt in Tunis, later turns up in her Collection. Her daughter, Gogo, is being educated in the same love of travel—Schiaparelli hopes that she is vaccinating Gogo against ennui by making her curious about everything and everybody.

When Schiaparelli is in Paris working (and four Collections a year require a lot of that), she spends her evenings at the theatre, or the movies, or at a concert if it is definitely on the superior side. She will tolerate mediocre plays or movies, but not mediocre music. She likes to dine out in restaurants with a small group of friends, with no fixed plans for the evening. She likes to lunch at the Ritz, because it is convenient and gay. She likes artists and what they do, and frequently goes "shopping" for pictures.

Schiaparelli doesn't like running a house, although she now has three—an apartment in Paris, a house in London, and a country place in England. Every so often, she shuts up her apartment and goes to a hotel, but her interest in decoration always lures her back to a place of her own, in which she can try out new ideas. She has no sentiment about permanent furnishings, and would actually like to change her rooms the way scenes shift on a stage.

She likes parties—there is absolutely nothing of the recluse about her. Outside of work, she is just like any other chic, intelligent, and amusing woman—with the exception that she refuses to be bored, a characteristic, and rare, attribute.

MADAME DE POMBO, who is the power behind the house of Paquin, has two occupations—her designing and dancing. She was brought up in the strict Spanish tradition of the aristocracy, and, emancipated as she has shown herself by working, she still clings to the idea that home is the place of a woman. She goes home every day as soon as her work is done, and changes into a gipsy dancer's skirt and a sweater. Taking her castanets, she creates her own dances to the modern Spanish music of de Falla, Granados, or Sibeniz, or to classical Spanish music, or to popular music to which people dance in the streets.

Her apartment is perfectly arranged for this. There is one salon with three walls hung in heavy oyster-coloured silk, and a fourth wall covered with mirrors. (It was in front of these mirrors that she taught herself to dance.) There is no furniture in this room except a grand piano and a few big leather seats around the walls. Every day, a pianist arrives at six.

Restaurants and night-life are completely unknown to her. She receives her friends at home; many come to see her dance and stay for dinner. Like most couturiers, she likes artists and musicians, creative people, around her. Her life to her seems very complete, very full; a simple, satisfying existence.

VOGUE'S

*Advance Merchandise
Portfolio March,*

PARIS CABLE

PIGUET

Best collection he has made - very young and charming. Silhouette: very short, full skirts, sometimes with starched white or taffeta petticoats, tight bodices or snug waist-length jackets. Day dresses navy serge, alpaca, heavy black faille, navy satin with trimming of eyelet-embroidered muslin or scalloped or saw-tooth piqué or organdie guimpes, yokes of sheer black lace. Many hems and revers cut in scallops. Outstanding costume black-and-white pin-checked taffeta circular skirted dress, starched eyelet petticoat, white Buster Brown collar, tight black wool jacket, pointed front edged with wool crochet. Many light-coloured redingotes over print dresses.

CREED

Skirts all very short, fullish, some pleated, others front and back seams bias or circular with one pleat front, several with circular flounce stitched on halfway between knees and hips. Jackets mostly very short, fitted waists, tiny peplums. Some mess jacket type. Best top-coats loose, big pockets, tiny collars. Dresses replace skirt-and-blouse with jackets and top-coats. Newest dresses have skirts pleated onto hip yoke. Many plaids in sunset colours, some checks. Colours: sage-green with greenish yellow, tomato-red and grey, raspberry with delphinium-blue, grey and beige, yellow- and green-beige.

AGNES

Patriotically making French Colonial turbans of hand-painted bandage gauze. Best one off-face pastel figure-eight bow-knot with folds of gauze draped loosely at back of head, trimmed red carnation. Excellent straws like upturned flower baskets tied under chin, with bottoms slit open, filled with roses or michelmas daisies, very English 18th Century.

TALBOT

Marvelous collection 1860 "petites filles" hats shown with the same period coiffures by Vincent, huge braided or rolled buns back of the neck or longish finger curls mostly false hair. Exaggerated but important coiffure tendency. Tiny straw, stitched taffeta or jersey off-face bonnets or tiny sailors over eyes, brims rolled up back, plaid or plain taffeta ribbon streamers tied under chin, veils over face, or nets covering back of head, trimmed wispy quills, Cellophane flowers or parrot heads. Big flat sailors, veil streamers tying back. Sunbonnets white piqué or coloured straw tying under chin. Most hats have veils.



Madame Champin wears Le-long's black wool costume. Jacket has sealskin revers.

The same dress shown without the jacket. Note tucking and the suspender straps.



Mme. Lopez-Willshaw accents her dress with a pink ostrich hat and pink gloves.

Comtesse Jean de Polignac wears a two-toned scarf held by one white, one red clip.

Worn by Parisiennes



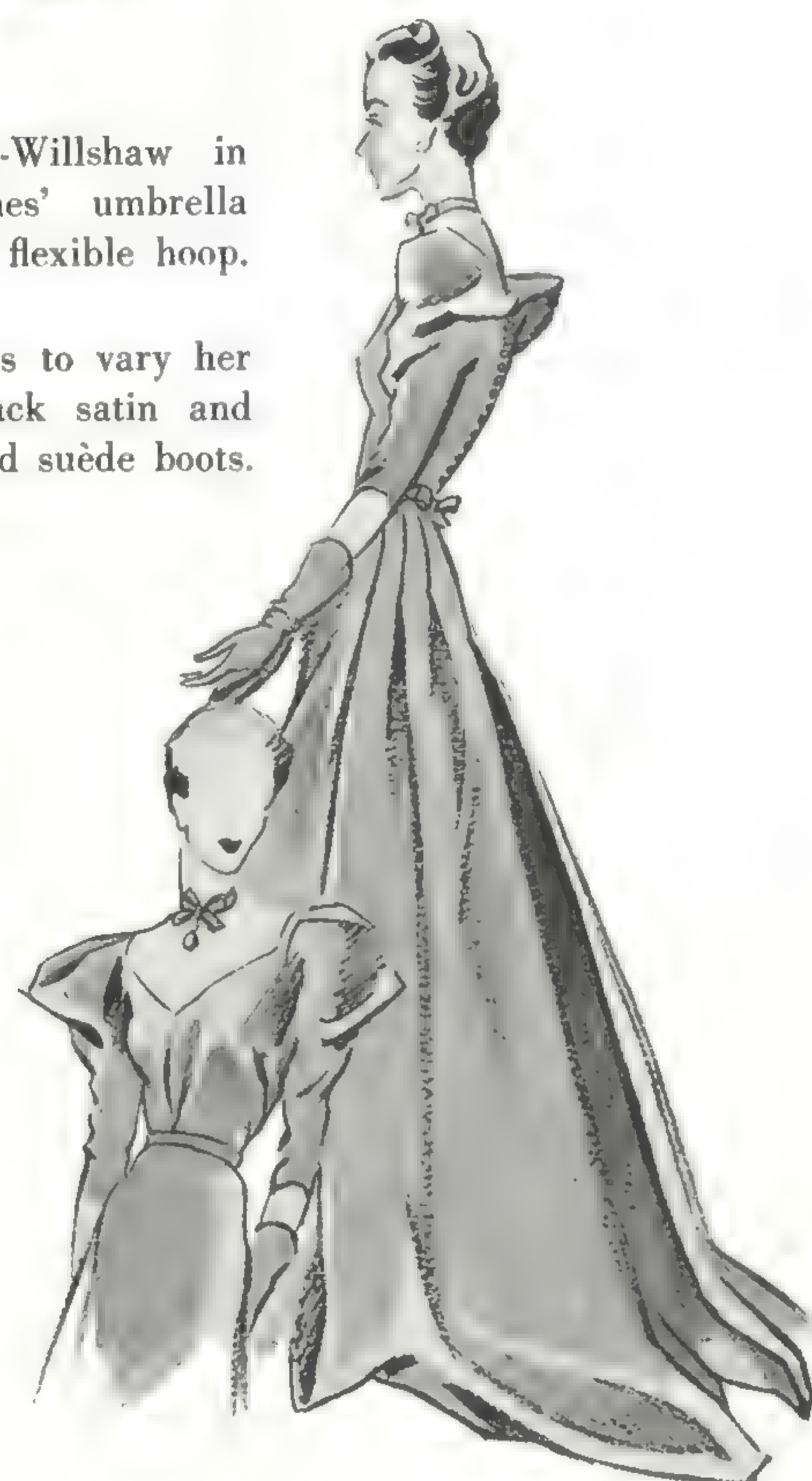
Mme. Lopez-Willshaw in Charles James' umbrella dress with a flexible hoop.

Perugia shoes to vary her costume: black satin and blue kid; and suède boots.



Mainbocher's big sleeves, full skirt, worn by Ctesse. Herve Chandon de Briailles.

Marquise de Paris in Paquin's white satin dress with scalloped flounces in skirt.



PROMOTIONS OF THE FORTNIGHT

III

PARIS ON A PLATTER

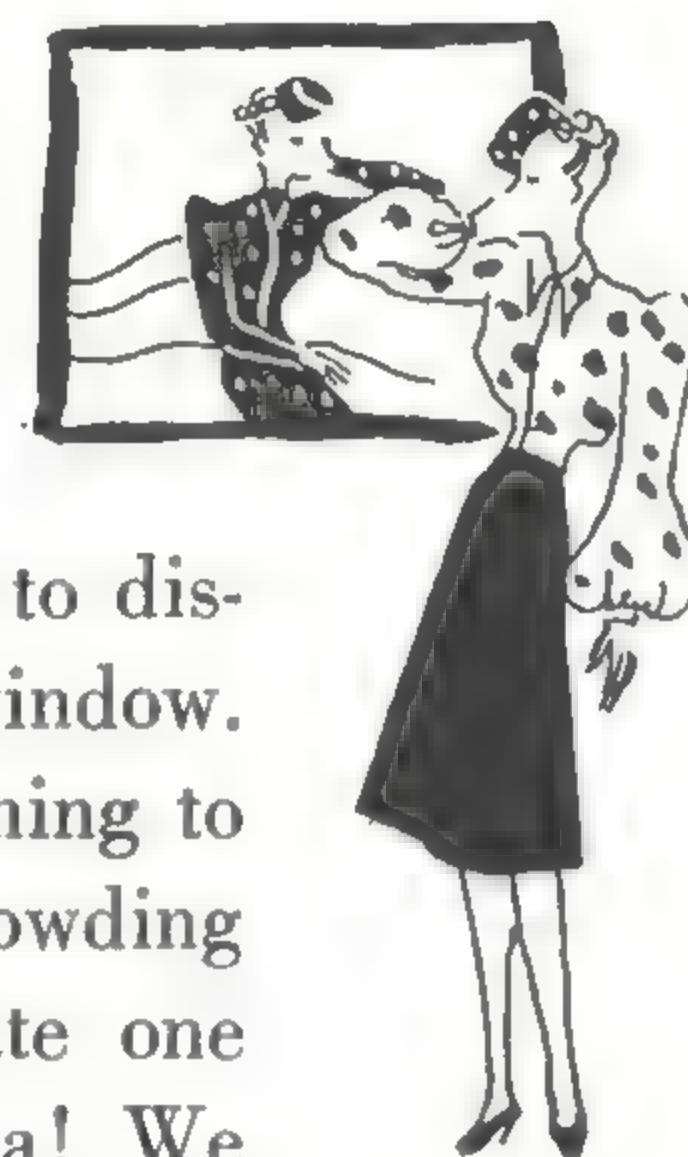
is served up immediately after the openings and rushed to you by land, by sea, by air. In this issue, on pages 49 to 68, you see the clothes that were first shown in France so brief a time ago. Froufrou or fundamental, they are significant, all of them. Significant, of course, in their news, but significant, too, as keys to your promotions. Be sure to align them to the colours, the types, the silhouettes in your stocks. You will notice something very interesting in many of the French costumes. You will notice that they are authentic period pieces. And because of that, we feel they can be displayed in authentic period settings.



WE GIVE YOU, in contrast to the Paris Openings, "The American Way". This is a portfolio of native-born dresses, coats and suits, with their own national stamp of functionalism and flattery. We think that in promoting your stock of American clothes, you might take a leaf out of our book (leaf 78, to be exact) and use it as guide and mentor in planning a series of windows. You might ask the passersby (on posters) all the questions we ask our readers, and answer them by displaying your own merchandise. Very important to these pages (and your windows) are the colours and colour combinations which illuminate these spring and summer clothes.



THE PROBLEM: how to display too many dresses in one window. Solved: in nothing flat, by turning to pages 74, 75. Instead of crowding several mannequins to illustrate one point, Vogue has a better idea! We show a whole collection of polka-dotted dresses using only one figure to a page. The Trick: hang large portraits of the other dresses on the wall backing the figure. Do a polka-dot window, and call it, as we do, "Spot News".



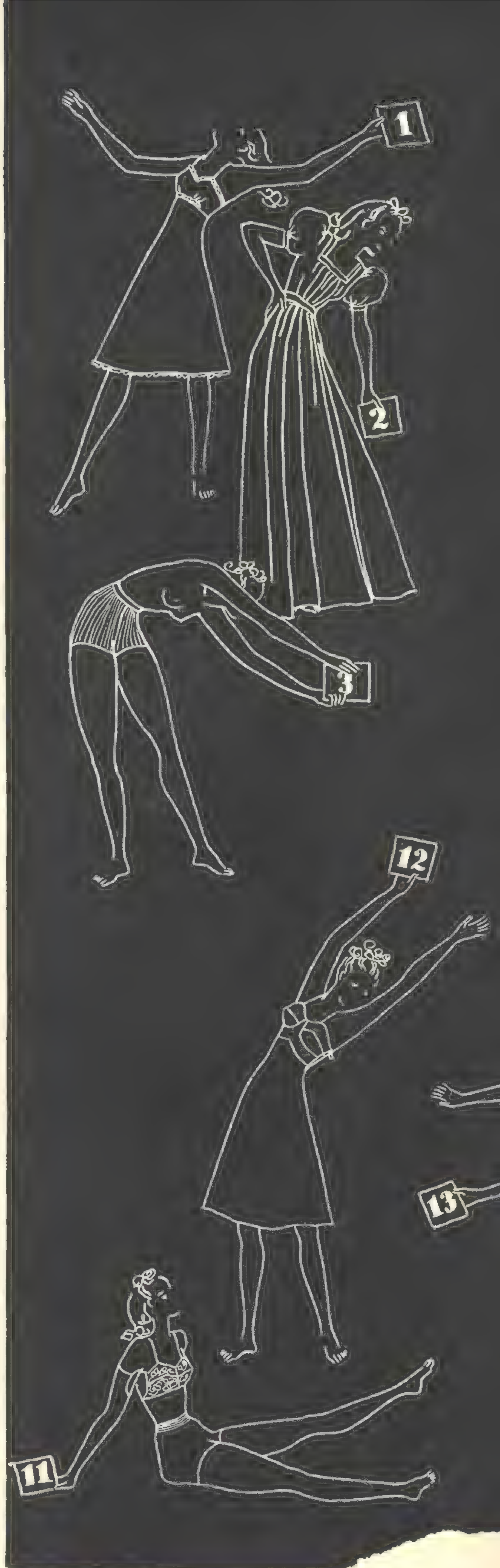
FINE COTTON and thin linen, crusted with traditional embroidery and narrow lace; here is the formula for "the touch of lingerie" that's now such a resounding quote from the Paris cables. This touch of Victorian gentility shows beneath the hem of an Alice-in-Wonderland skirt, or at the neck of a basque waist, or at the elbows of a severe little dress. We think you ought to collect a windowful of lingerie-frosted costumes, and focus on this latest of Paris flatteries. (See page 59.)

WHAT'S THE IDEA? The young idea! And very gay it can be, too, as you see on pages 96 and 97. There you will find those standard-bearers of youth: the jacket-dress, the little suit, the coat which points out a waistline. And there you will see, in the gaiety of the poses and the simple settings, some really good window ideas. There's also a young idea in our dramatization of "put the pieces together" on the following pages. This would make an excellent display, using blown-up photographs, cut apart, as we have done. Put them in your junior sports and evening departments.

Exercising Great Charm

New Knitted Lingerie

- 1** Light as a whisper . . . this little lace-bound slip. But its shadow panel makes it opaque, and its excellent cut, practical. Made in long and short models. Vanity Fair.
- 2** The delicacy of design is complemented by the delicacy of the fabric: a chiffon-sheer knitted silk. This nightgown is made in aqua-tint, black, tearose. Munsingwear.
- 3** For young sprouts (and anyone who likes a pantie-girdle): this two-way stretch sports design. Ribbed to look like underwear. Seamed in front and back. Luxite.
- 4** With great finesse, a sheer Bemberg Rayon tricot underlines the femininity of a knife-pleated bodice, pleated cap sleeves, and a girdle of velvet ribbon. By Western.
- 5** Double comfort in new Singlette. The bra separates under the bust giving more freedom of movement. Lace with "Lastex" and Milanese jersey. By Van Raalte.
- 6** A rim of innocent scallops, and a little-girl collar, make this an engaging bed-jacket. Tucks are arranged to fit the back perfectly. It is made in tearose, by Munsingwear.
- 7** Brief-as-a-second pantie, and a "Trumps Bandeau" with a good sales point, to wit: it has an adjustable back-strap for hard-to-fit young things. Both are by Carter.
- 8** This pantie-girdle stays set—the cuffs on the legs are especially designed for that. Net with "Lastex" and satin with "Lastex" panels. Bra uses same fabrics. Luxite.
- 9** For fit: seamed beneath the bust and cut bias. For fun: made of smooth Milanese jersey and trimmed with deeply-appliquéd Alençon lace. Chemise by Western.
- 10** No peeking! This slip, with its wide straps and high neck keeps all lingerie beneath a secret, and no ribbons stray out of bounds. Made of rayon. Vanity Fair.
- 11** Up top is a new Braform—a lace brassière with a corded uplift and attached dress shields. Beneath is a two-way stretch pantie-girdle made in three lengths. Kleinert.
- 12** This little slip is a whole lingerie wardrobe in disguise. No brassière is needed, and beneath the skirt is an attached crotch. Made in striped rayon. From Van Raalte.
- 13** Cut very much like a smart maillot—this new knitted cotton chemise, fashioned to keep it skin-tight. The back is very low and the straps adjustable. Made by Munsingwear.
- 14** The grouped shoulder-straps, criss-cross in back, and the bodice folds across in front. Made in peach, iris, blue and turquoise, of rayon tricot. New nightgown by Luxite.
- 15** All the fullness is swooped in at the waist-line by a narrow belt. And makes this Bemberg Rayon tricot gown both fashionable and adjustable. Designed by Western.
- 16** Gown with shirred Empire bodice, made in a new mousseline-thin rayon called "Sheerities". The skirt is extravagantly full. Made in pink and turquoise, by Van Raalte.
- 17** Ribbon-run beading gives this gown an attractive camisole-top. Its skirt is wide, and it ties in back at the waist-line. Made of an interesting rayon-and-silk tricot by Carter.
- 18** Lace inserted in the bodice is a frivolous gesture on an otherwise classically simple gown. The tricot is pure white, and pure silk. One of the designs from Vanity Fair.





Keep an eye out: for the new femininity that marks the new knitted underwear—for a wider imaginative range of types—for chiffon-sheer fabrics knitted in both silk and rayon—for single garments that cover the need of several—for pantie-girdles of greater comfort, and new bras in matching fabrics, to complement them.



- Red patent leather V-flap envelope; roomy interior. From French Fashion Accessories.
- Tan calf dog leash matches shoulder strap of navy-blue calf envelope. Koret.

- Indispensable type. A large black patent leather bag. Fa-cile closing. Bienen Davis.
- Ribbed crêpe afternoon bag with top-handle and gold metal frame. A. I. Magid.

- Like three bags in one, suède sandwiched between calf. Copper in colour. At Jolles.
- Bright red accent. French morocco for new draw-string, collar-bag type. Pichel.

BAGS, SPRING ETERNAL

Spaciousness increasingly important—huge bags continue

Occasional small bag looks new—must be roomy

Fashion importance in draw-string, collar-bag type

News value in outside pockets

Look for snood treatments

Lucite frames new in jewel tones

Black, navy-blue and wine are basic

Tans, middle browns and coppers excellent for promotion

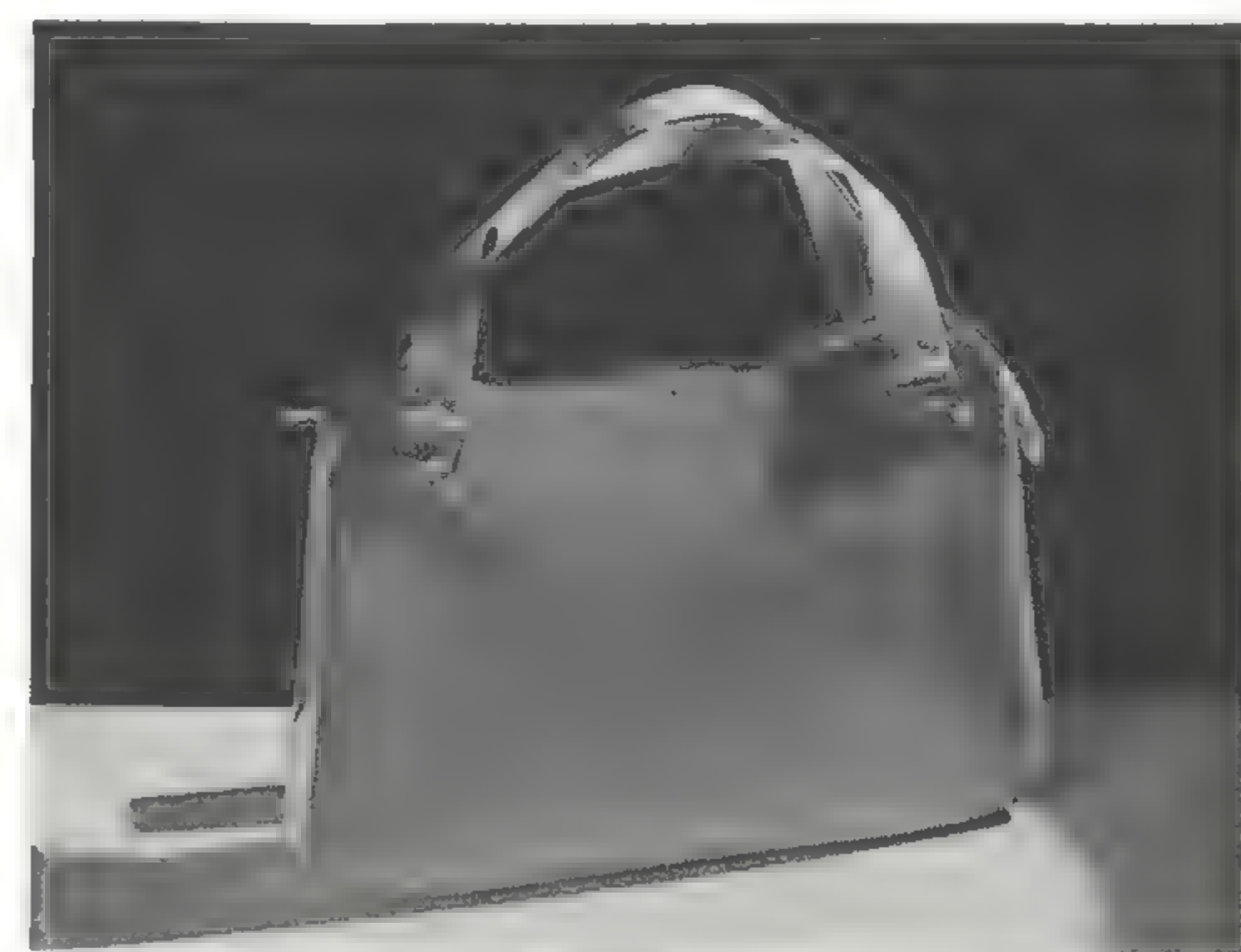
Occasional bright coloured or deep pastel bag for accent

Much smooth calf and patent leather

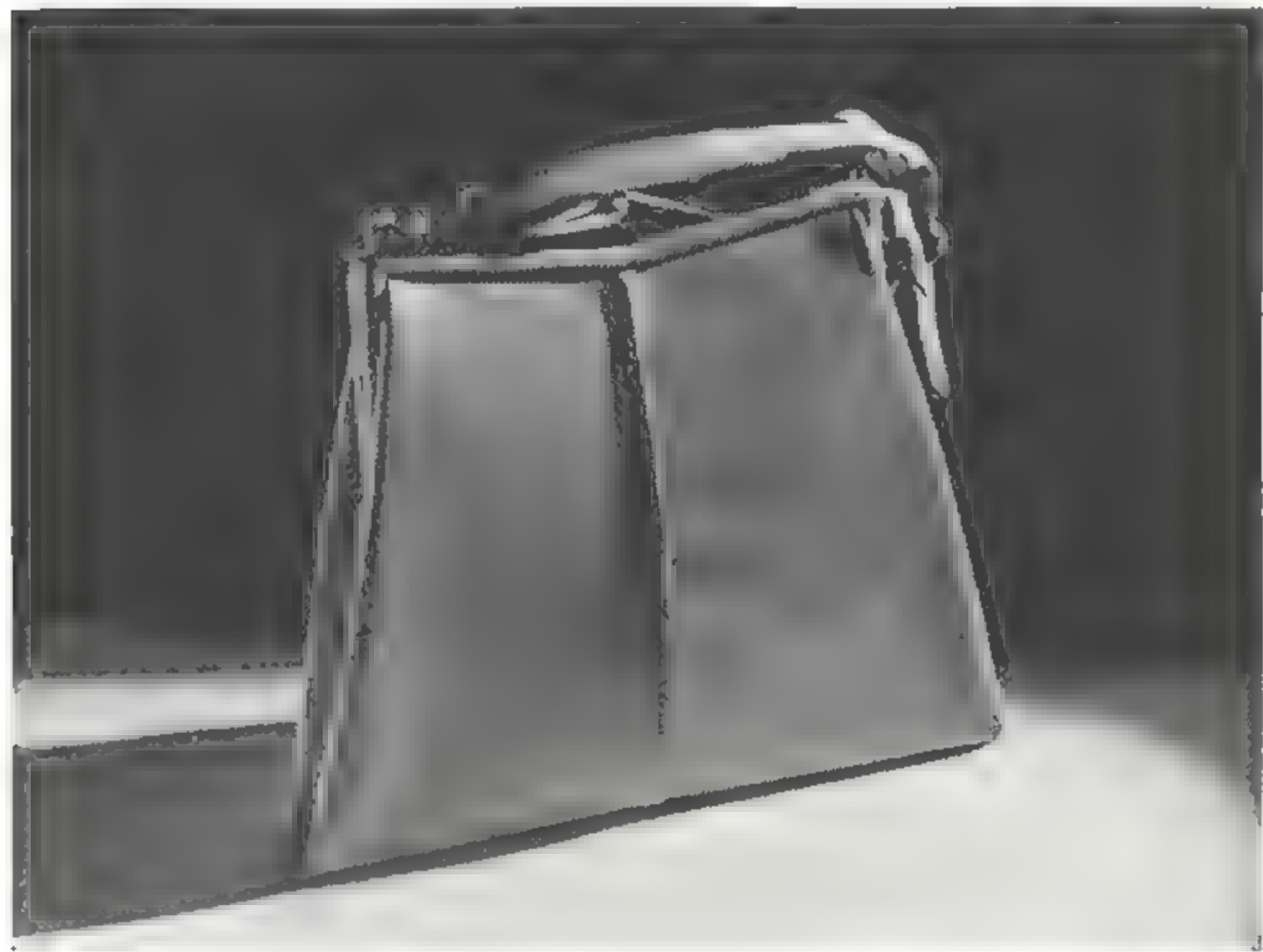
Soft grained leathers especially smart—look for elephant hide

Beautiful brushed alligator in special colours; brushed pig

Ribbed fabrics continue—gabardine, crêpe, faille, belting



- Perfect bag for a country weekend. Large, soft, natural pigskin. Roedelheimer.
- Underarm bag of "Russian boot" black calf with folded red collar. H. A. Adams.



- Bright rust calf pouch, shaped like a peg-top skirt. Comes from Gold Seal Importers.
- Corn-yellow accent in bag of smooth calf with a metal closing. Made by Deauville.

- Saddle-stitched town or country bag of ginger pigskin. Leather lift-lock. Mark Cross.
- Notice outside pocket for gloves or a gay hankie. Black patent leather. Coblentz.

- New, amusing, practical—snood pocket on a black calfskin bag. Pichel.
- Shaped for the underarm, a tailored hazel pig bag, neat, compact. Lesco.



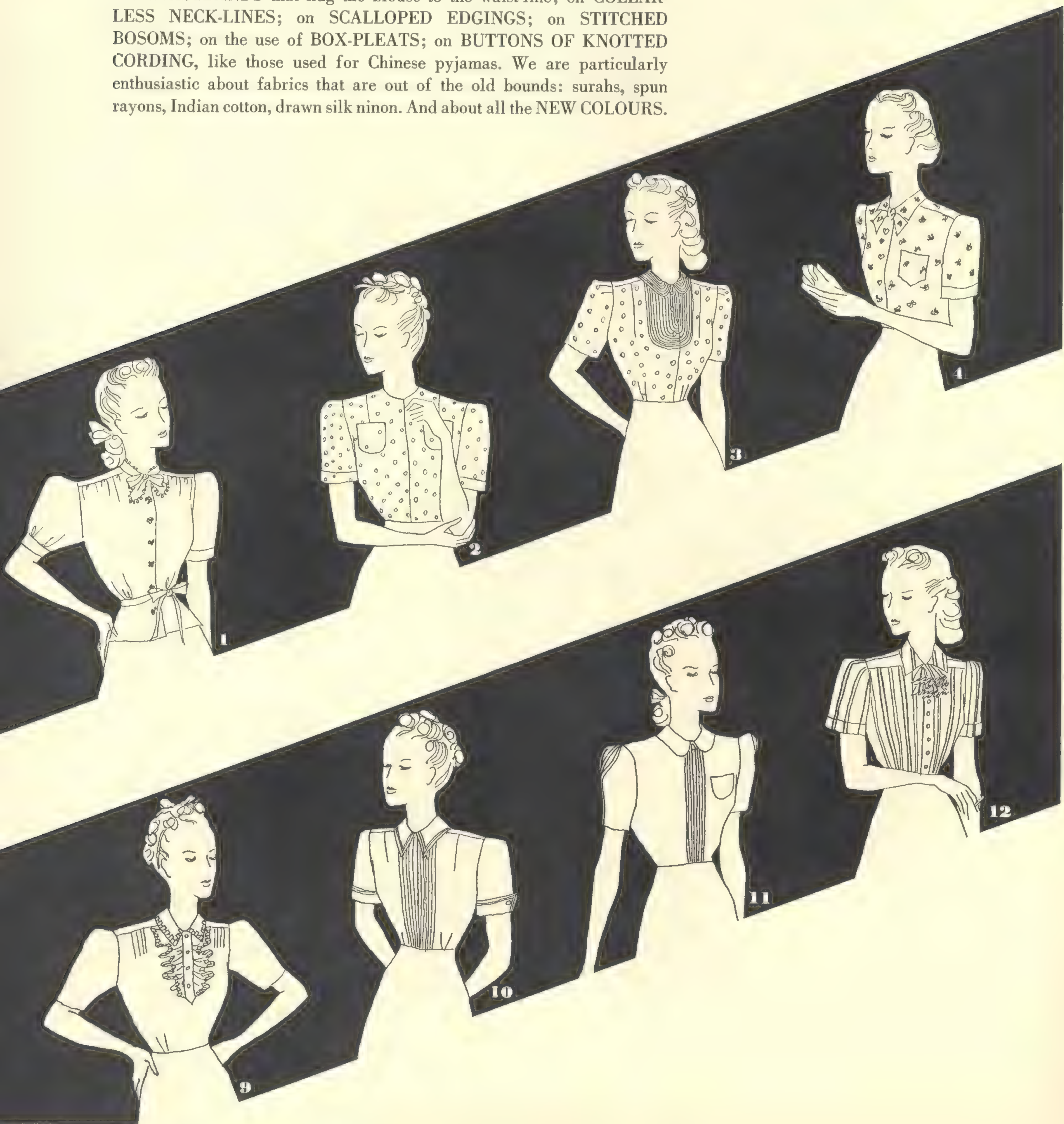
- Wine patent leather and capeskin. A handle becomes a shoulder strap. Virginia Art.
- Wide, squashy, tailored, navy-blue calf La Garde bag. Monocraft initials. Rolf.

- Very soft, crushable "Pigtex" in the natural colour. Fa-cile-closed bag by Ingber.
- New treatment of raised ridges on the face of black patent leather bag. Max Brill.

- Generously proportioned black patent leather, squarish, tailored bag at Goldsmith.
- Strictly classic underarm pouch in new coppery calf, with a metal lift lock. Rath.

Blossoming of The Blouse

You hear it on all sides “—the biggest blouse spring in *years!*” And you are not in the least surprised when you see what the market has to offer in the way of garden-fresh ideas. Plucked right off the vine are several blouses, sketched below. And we would like to focus your attention on: WAISTBANDS that hug the blouse to the waist-line; on COLLARLESS NECK-LINES; on SCALLOPED EDGINGS; on STITCHED BOSOMS; on the use of BOX-PLEATS; on BUTTONS OF KNOTTED CORDING, like those used for Chinese pyjamas. We are particularly enthusiastic about fabrics that are out of the old bounds: surahs, spun rayons, Indian cotton, drawn silk ninon. And about all the NEW COLOURS.





1. Hand-knotted edging frames the tie-collar of a silk crêpe de Chine blouse. Knotted buttons. Storyk.
 2. News: the collarless neck-line, fly closing. For a blouse of dotted spun rayon. Heinsfurter Wexler.
 3. White-dotted cyclamen silk crêpe blouse. The collar and bib are densely stitched. From McMullen.
 4. Heart studs and a lively print on rayon-and-silk surah—new version of her classic. Grace Ashley.
 5. The stitched collar is convertible, and the double pockets stitch-hemmed. Livingston and Lieberman.
 6. A stitched band buttons high and close about the throat. A new silk crêpe blouse from Sports Guild.
 7. Each little pocket stops three wide box-pleats on this point-collared silk crêpe blouse. From Berliner.
 8. Scallops trace the tucked collar, the tucked sleeves of a silk ninon blouse from Lande & Miskend.

9. The neat collar, the extravagant jabot: both edged with hand-hemstitching. Batiste. Mitchell & Weber.
 10. Trim as a golf green: this silk blouse with a convertible collar, a stitched bosom. From Adelaar.
 11. Cording enlivens the simplicity of this linen blouse. Kwik-fastened front. From Susquehanna.
 12. Red-striped, drawn-thread mousseline de soie: delicate fabric for a hand-made blouse. By Bourie.
 13. A feminized dress shirt, with a tucked bosom. The sleeves are cord-scalloped. Silk crêpe. Helitzer.
 14. Several contrasting shades of stitching make fireworks for the collar and pockets. From Mayehoff.
 15. It's a sheer blouse, in spite of its pin-neat lines. The band keeps it snug at the waist. From Markay.
 16. Drawn-work and contrasting stitching are gaities for a huge ruffled jabot, and cuffs. Sydney Heller.

THE LONDON DRESSMAKERS

Third in a series of histories of English designers

Eva Lutyens

is Russian by birth. She was graduated from an English University. She studied as a scientist and has written four papers on biology.

Nowhere in London is there another salon with quite such a convincingly private house atmosphere. The black-and-white front door is opened by a parlourmaid. An open fire burns in the hall, and someone has left some knitting needles and wool on the table. Up the grey-carpeted staircase there are presumably showrooms and workrooms, but downstairs all is quiet and peaceful. The address is 10 Buckingham Place.

She started designing six years ago. Originally she included a few French models in her collection, but now it is almost entirely designed by her. Her clothes are the perfection of quiet elegance; they are designed to synchronize with a background of culture, a setting of real jewels and furs. She has a fine reputation for hand-knitted sports suits (designed by her sister Vera Heller) and was the first dressmaker to sponsor the return of the tea-gown.



Strassner

is German born, and though new to London he is by no means a beginner at fashion designing. He worked for some time in Berlin for a German couturier, and in 1929 opened his own salon there. He has designed clothes for many film productions. In 1935 he went to England to work for Gaumont British, and in 1937 he opened his own salon at 48 South Audley Street, W. 1. He engaged a French fitter and a French hatter, but he himself attends every fitting and will make special designs for difficult clients. He is a fanatically hard worker, unpretentious and a little shy.

His clothes are pretty, very simple and practical for day, sentimental at night, always expertly cut and finished. He makes absurdly becoming beach clothes. His colour contrasts are excellent. For evening he likes romantic billowing skirts in stiff flowered silks, twisted bodices with one shoulder bare.

His salon is workman-like and obviously man-designed. On the right is a hat shop, on the left dresses.

Rahvis

clothes are designed by two sisters—Raymonde and Dora Davis. They are easily recognized as sisters—both are red-haired, green-eyed and freckled. Five years ago they started a small business with a little capital. Now their salon at 19 Upper Grosvenor Street, W. 1, is one of the grandest in London. It has a black-and-white doll's-house façade picked out with multicolour polyanthus in window-boxes. Inside there is a dramatic showroom opening out on a roof garden.

They have made a business out of a hobby. They have always been interested in designing clothes—at the age of six one of them made herself a Sunday hat! Much credit is due them for they have been financed entirely by their profits. Their ambitions keep pace with their capabilities and last spring they launched a hat department. They aim eventually at a self-contained business where they will design shoes, bags and accessories to match their clothes.

Rahvis clothes are grand and colourful for evening, workman-like and pretty for day. For evening they make two kinds of dresses: very snug-fitting glamour gowns in rich materials and gorgeous colours; or sentimental frocks in pastel shaded organzas with tight bodices and full billowing skirts. Their little dresses and jackets are excellent.



Peter Russell

started designing eight years ago, when he hired a single room in Baker Street and employed one girl. Every season his shows became more and more crowded, until he was forced to rent space in a hotel to show his collection. Eventually he was forced to move into his present salon, 2 Carlos Place, W., a big house with show-rooms on two floors. A butler opens the door and shows you into a small room on the ground floor. It is pleasantly decorated in rosy creams and greens; there are fitting rooms screened off with white oilsilk curtains. There is a big bay window and window seat, and a long marble-topped walnut sideboard. Upstairs is a double showroom. A raised dais, used for showing clothes, divides the two rooms. There is a general air of prosperity and optimism—and well there might be, for Peter Russell has built a thriving business with very little money.

His clothes are easy to recognize. They have a spectacularly picturesque quality which is extremely pretty and feminine. He loves exciting and subtle colours and each season launches a new range which he christens with exotic names, like drenched-greens. He likes designing wedding dresses and court gowns. He is famous for his taffeta petticoats and does not often make a model without one. They are usually made in brilliant colours. Sometimes they show an inch or two below the hem. His tailleurs are excellent—among the best in London.



Motley

was organized by three girls—Sophia and Peggy Harris and Elizabeth Montgomery. Originally they designed only theatre clothes but, in 1937, more or less driven to it by persistent actresses who wanted Motley to design all their clothes, took showrooms at 25 Garrick St. Countess Johnston-Noad (Miss Margetts) is their directrice.

Primarily artists, their first jobs were illustrating for London weeklies. As a side-line they designed fancy-dress costumes and dresses for their friends. Their break came when John Gielgud produced "Romeo and Juliet" for the Oxford University Dramatic Society and he commissioned them, in the nature of a trial, to design the costumes. They managed so successfully that he engaged them to design the clothes and settings for "Richard of Bordeaux."

The staircase connecting the two floors of their salon provides a sensational entrance for models and is, in fact, the only space they have to show their clothes, for the crowds at their collections are apt to overflow into the street.

These three girls are phenomenally hard-working. They will often work fourteen hours a day when they are busy on a new play, for besides their salon, they still design clothes for many theatrical productions.

Denis Glenny

was a medical student only six years ago. He decided on a change of career in the midst of an examination. He finished his papers, was passed by the examiners and then settled down to serious dressmaking. Until three years ago he could not draw and was forced to employ an artist to sketch his designs while he gave directions. Now, after arduous practice and classes, he can make his own drawings.

Glenny relies entirely on his own inspiration. He never sees a French collection. He designs chiefly in the mull on a mannequin, and will change his model a hundred times between the sketch and the finished garment. He attends every fitting, and modifies a design without hesitation for a difficult customer. Like many English designers he is his own number one salesman.

His salon at 64 Grosvenor Street is a pleasantly decorated modern house, designed as a background for his clothes. There are grass-green carpets, pearl coloured walls, and pale gold upholstered sofas.

Glenny made his reputation with his tailoring. His whole trend is towards a tailored line in evening clothes and day clothes alike. He is interesting because he continues to improve. He brings an Englishman's knowledge of tailoring to bear on women's clothes, and is a thorough and unpretentious worker.

He is now only twenty-eight years old and has already shown his inventiveness.



"VOGUE SAYS" CARDS ARE A BREATH OF SPRING

These four cards free: write Vogue's Merchandising Service, 420 Lexington Ave.

Vogue says: "Look for a rainfall, a deluge of dots."

Vogue says: "Your new suit is almost certain to have a full skirt."

Vogue says: "Yellow is one of the season's best-beloved colours."

Vogue says: "Lingerie touches shine white as starch all over Paris."

ADDITIONAL QUOTATIONS NOT MADE UP ON CARDS:

READY-TO-WEAR

Vogue says: "Loose plaid coats at the Paris Openings."
Vogue says: "Plaids, checks, stripes and dots have never been more vociferous."
Vogue says: "A short box-jacket zooming way out in back."
Vogue says: "Have a longer loose box-jacket."
Vogue says: "A generously cut coat, smocked to nip in the waist."
Vogue says: "Entertaining night-shirt dresses for dinner."
Vogue says: "Have a grey tweed jacket with a hood like a football substitute's."
Vogue says: "Tricolour dinner-dresses."
Vogue says: "A marganza evening dress is cool as a strawberry parfait."
Vogue says: "Linen that looks like tweed makes spring suits."
Vogue says: "Some of the newest jackets flip out in the back."
Vogue says: "A hint of the Toulouse-Lautrec era about your spring dinner costume."

COLOUR

Vogue says: "Dandelion yellow springs up again."
Vogue says: "Orchid, red, and fuchsia—an extraordinary alliance."
Vogue says: "Yellow—in a hat, jacket or country tweed."
Vogue says: "Think about all those beige, coffee, sienna, cinnamon tones."
Vogue says: "The love for navy-blue or black or grey is unflagging."
Vogue says: "Greens are prospering, especially the lime, almond or sage greens."
Vogue says: "The pink-and-black duet is still imperishable."
Vogue says: "Fuchsia carries on."
Vogue says: "Navy-blue and coffee is an arresting and rare new colour duet."
Vogue says: "Navy-green, a dark blue-green, is a new alternate for black."
Vogue says: "Try the black-white-and-red triumvirate."

ACCESSORIES

Vogue says: "A huge draw-string purse to dramatize your suit."
Vogue says: "A white piqué bow for your lapel."
Vogue says: "Carry a squashy pouch bag of pigskin."
Vogue says: "Have a scarlet leather hand-bag with draw-strings."
Vogue says: "If you're an active sports person, wear calfskin Oxfords."
Vogue says: "Consider a wine-coloured town shoe."
Vogue says: "An afternoon shoe in Earth colour is a fresh accent for print dresses."
Vogue says: "If you are a golfer, try a sturdy shoe with special rubber spikes."
Vogue says: "Ghillies are as smart on a rainy day in town as they are on the golf course."

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